RELATIONSHIP OF PRIVATE INSTRUMENTAL MUSIC INSTRUCTION
TO THE PERFORMANCE RATINGS OF SELECTED SCHOOL BANDS

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

By

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Approved by:

[Signature]
Adviser
School of Music
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Chapter I

DEFINITION OF THE PROBLEM

Purpose of the Study

The purpose of this study was to determine the relationship of private music instruction to the performance ratings of selected high school concert bands that participated in the 1959 and 1960 state finals of the competition-festivals sponsored by the Ohio Music Education Association. It was the intent of this study to determine the extent to which the school instrumental music programs that have produced top rating bands have been supplemented by private instrumental music instruction.

Need and Significance of the Study

Instrumental music is included in the program of studies in most, if not all, schools in the State of Ohio. Many concert bands, the products of these school programs, earn high ratings in district and state contests. The need and significance of this study will
depend upon the implication of the findings for answering the following questions:

1. To what extent is private study a factor in the development of bands that receive Division I (superior) performance ratings?

2. Can superior bands be developed without a high incidence of private study?

3. What is the plan of instruction within the schools that have superior bands and a low per cent of private study?

4. Does "individual instruction" supplement the school program when private teachers are not available?

5. What is the incidence of private study among beginning and intermediate students in the schools represented by the selected bands?

6. What is the difference in number and per cent of the incidence of private study in bands receiving Division ratings I, II, or III in the state contest?

Limitations of the Study

Included in this study were 103 of the 150 high school concert bands that participated in the State Finals during a two-year period, 1959 and 1960. The State Finals lists include bands from all districts and classifications. (Bands in Ohio are classified by school enrollment into six classes—A1, A2, B1, B2, C1, C2.) This study was concerned with only two factors
in the instrumental music programs of the chosen schools: (1) private study and its relation to the school concert band, and (2) private study and its relation to the total instrumental music program of the selected schools.

Definitions of Terms Used in the Study

At this point it is necessary to define two terms which will be used in this report. For the sake of clarity the writer makes a distinction between "private lessons" and "individual instruction." The term "private lessons," or "private study," will be used to define study with a private studio teacher for which the teacher receives a fee. "Individual instruction," or "individual study," will refer to an individual meeting or lesson with the school instrumental music teacher as part of the school instructional program and for which no fee is charged.

Both of the above terms and their definitions were presented at the beginning of the questionnaire. A special effort was made to distinguish between the two terms in the content of all questions so that no confusion would be created for the directors and teachers as they responded to the questionnaires.
Related Literature

Many writers in the field of music education have been aware of questions concerning private instruction in relation to the school instrumental music program. While recognizing the values of private instruction, writers concerned with instrumental music in the schools have seen some of the problems arising from the public school music program and have made recommendations for the alleviation of these problems.

The viewpoint of the private teacher toward music in the school has not always been a favorable one. Many private music teachers have felt that an extensive school music program of class instruction would mean fewer students for themselves. Class instruction has been regarded with suspicion by some private teachers. Wilson describes this situation:

In the past, private teachers have complained of the introduction of instrumental and vocal lessons in the school, with the cry that they were deprived of pupils. However, over a period of several years these same teachers have usually discovered that the result of school music is larger classes and better students for the private teacher, more students taking music seriously, and home practice that is bringing better musical results. Consequently, with the phenomenal growth of school music, the private teacher has endeavored to ally himself with
the school music teacher and also to secure recognition and credit for his pupils.¹

Problems are created when private teachers do not fully understand the goals and objectives of school bands and orchestras. While public school music teachers are endeavoring to give musical experience to as many students as possible, and at the same time achieve high performance levels, they are not unaware of the individual potential of each student involved. Prescott and Chidester state:

The private teachers aim to create musicians and to teach skills to the gifted few; their work is intensive. On the other hand, the school music teachers aim to awaken an interest in music among all pupils, to create an appreciation of fine music and to use instrumental music as a means to the ends; their work is extensive. The school music teacher is happy when he finds a gifted pupil to pass on to the private teacher, but he insists that all talented students shall have an opportunity to study some instrument.²

Lowell Mason, recognized as the first public school music teacher in America, was himself a professional musician and a private teacher. Many music teachers who first followed him in school music teaching

¹ Harry Robert Wilson, *Music In the High School*, p. 301.
had similar backgrounds. As music programs grew within the schools, and as the supply of quality teachers dwindled, unqualified musicians invaded the ranks of those teaching music in the public schools. As the need for additional teachers increased, colleges and universities began to produce well-trained persons to fill the demand for music teachers in the schools. Many of the graduates of these colleges and universities were themselves semi-professional musicians, and they soon recognized the need for private study for talented students in the school programs. Normann states:

Contrary to the expressed belief of some school musicians, it is doubtful if any system of class instruction can wholly supersede individual instruction. Nor is such a course to be recommended. The private teacher of instruments is an indispensable factor in the development of our foremost bands and orchestras. By and large a different teacher from the private tutor of a few years back, he is cooperating with and effectively stimulating musical interest in the community. Some educators are prone to forget in their enthusiasm for mass instruction the refinement of spirit and development of personality possible in an intimate communion between artist and student. The world of music owes a debt to the private teacher that can hardly be repaid. He has been and will continue to be an indispensable factor in the development of our musical life.¹

¹ Theodore F. Normann, Instrumental Music in the Public Schools, p. 147.
With the present-day awareness of the contribution that private teachers can and are making to public school music, schools are beginning to make use of their services and are making them an integral part and supplement to the school instrumental music program. Sur and Schuller point out that senior high school credit for private music study has been made available to pupils for many years in a large number of states and communities.¹

Not only has credit been granted to students for private lessons, but also some schools have made arrangements for private lessons to be offered during school hours on the school premises so long as it does not interfere with the pupils' regular school program. Bleckerschmidt states:

The private lessons may be given during school by a special teacher who is a regular member of the school staff and who generally devotes full time to instrumental teaching. The lessons may also be given by special teachers who are not regular members of the school staff, but who are specialists on one or more instruments and are capable, private instrumental-music teachers. Very often a fee is charged for the lesson,

¹ William Raymond Sur and Charles Francis Schuller, Music Education for Teen-Agers, p. 90.
especially if the teacher is not employed by the board of education.¹

Not only do schools arrange for private teachers to give private music instruction during school time, but many school buildings are opened in the evenings and on Saturdays for private teachers to give private music instruction or lessons to those students who wish them. Although most references concerned with instrumental music recognize the importance of private instruction, there seems to have been no attempt to measure in quantitative terms the relationship between private instruction and the performance excellence of school bands. It is with the incidence and the contribution of private instruction to the large group performance that this study is concerned.

¹ Alfred W. Bleckerschmidt, Music Education in Action, p. 66.
Chapter II

PROCEDURES OF THE STUDY

Selection of the Sample

In conducting the study, a list of high school bands that were entered in the 1959 and 1960 state finals of the competition-festivals sponsored by the Ohio Music Education Association was compiled. The bands entered in the state finals and the ratings received by each band are listed in the May issue of *Triad*. The total list included 150 bands—twelve Class A1 bands, thirteen Class A2 bands, thirty-four Class B1 bands, thirty-three Class B2 bands, thirty-nine Class C1 bands, and nineteen Class C2 bands. The writer is the director of one of the Class B1 bands. His band was excluded from the survey.

The rationale for selecting the bands named on the State Finals list is that these bands demonstrated a high level of performance competence at the district

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competition level and that they represented the outstanding bands in each enrollment classification. Only bands receiving a Division I (one) rating in the district competitions are eligible to enter the state finals.

To the school director of each of the 150 bands a questionnaire\(^1\) was sent. Part I of the questionnaire was arranged to obtain information concerning the relationship of private music instruction to the school concert band; Part II was arranged to obtain information concerning the relationship of private instrumental music instruction to the total program of instrumental music in the school. From the total list of 150 bands, 103 directors returned completed questionnaires.

All questions were designed so that they could be answered in concise terms. Most questions required "yes" or "no" answers, number answers, or a multiple choice type of response. Only the last question of the questionnaire required a statement of attitude toward the relationship of private music instruction to the instrumental music program of the particular school.

The reader can observe in Table I the variance in per cent of returns with reference to classification.

\(^1\) Appendix A.
Table I

NUMBER AND PER CENT OF QUESTIONNAIRES RETURNED BY THE DIRECTORS OF 150 BANDS PARTICIPATING IN THE 1959 AND 1960 STATE COMPETITION-FESTIVALS

<table>
<thead>
<tr>
<th>Enrollment Classification</th>
<th>Sent</th>
<th>Returned</th>
<th>Per Cent Returned</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>12</td>
<td>9</td>
<td>75.00</td>
</tr>
<tr>
<td>A2</td>
<td>13</td>
<td>11</td>
<td>84.61</td>
</tr>
<tr>
<td>B1</td>
<td>34</td>
<td>25</td>
<td>73.53</td>
</tr>
<tr>
<td>B2</td>
<td>33</td>
<td>20</td>
<td>60.60</td>
</tr>
<tr>
<td>C1</td>
<td>39</td>
<td>26</td>
<td>66.66</td>
</tr>
<tr>
<td>C2</td>
<td>19</td>
<td>12</td>
<td>63.15</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>150</td>
<td>103</td>
<td>68.66</td>
</tr>
</tbody>
</table>
It is apparent that the three smaller classifications had a lower per cent of return than did the three larger classifications.

The Ohio Plan of Eligibility and Adjudication

It seems appropriate to explain the regulations and organization plans that apply to the large group competition festivals as they are conducted in the State of Ohio. All such competitions are held under the authority of the Ohio Music Education Association, its president, the competitions chairman, and with the approval of the Ohio Committee of the North Central Association of Colleges and Secondary Schools.

Eligibility--All large group competition-festivals are held at two levels—the district level and the state level. In order to qualify for state contest participation, a band must first receive a Division I rating in the district contest held five to six weeks prior to the state contest. The music teacher of any school having students participating in the competition-festivals must be a member in good standing of the Ohio Music Education Association.
Classification--The classification entered is determined by the enrollment of the high school in grades nine through twelve or ten through twelve, depending upon the plan of organization of the high school in the particular system. The classes based on enrollment are:

- **A1** 1,201 or more students
- **A2** 751 to 1,200 students
- **B1** 401 to 750 students
- **B2** 251 to 400 students
- **C1** 151 to 250 students
- **C2** 1 to 150 students

Any band may enter a higher classification than the enrollment specifies, but not a lower one.

Music--All bands are required to prepare three numbers for the contest. The first of these, a warm-up number, is selected by the director, and must be a march or a chorale. The second selection is a required number that must be performed by all bands participating in the specified classification. The third number is again a selected one and may be any composition that the director chooses. The required number for bands participating in the state competition is different from the required
number in the district competition. The required number for the state contest is usually more difficult.

Sight-reading—All bands in the district and state competition-festivals are required to participate in a graded sight-reading session held immediately following the appearance on the concert stage. The sight-reading is graded on the same rating scale as the prepared performance; however, only one adjudicator rates the sight-reading. The prepared performance is rated by three judges. The sight-reading grade affects the final rating of a band only when there is a difference of two or more ratings between the concert and sight-reading scores.

Additional information concerning eligibility, adjudication, and rating may be found in Appendix B.

Summary

In Ohio both district and state level competitions for high school bands are sponsored by the Ohio Music Education Association. The enrollment of the high school determines the classification in which each band is to play. The classifications are A1, A2, B1, B2, C1, and C2.

Each participating band must play the required composition chosen for its particular classification and
two numbers selected by the band's director. All the bands are judged on the performance of these three numbers and a sight-reading session held on the same day. The high school bands which participated in the 1959 and 1960 Ohio state finals of the competition-festival are the bands surveyed by this study.
Chapter III

PRIVATE INSTRUCTION AND THE CONCERT BAND

The first half of the questionnaire sought information pertaining to the relation of private music instruction and selected high school concert bands. The purpose of this chapter is to present that information in the form of tables and textual analysis.

In Table II are presented the data concerning the number and per cent of students receiving private music lessons in 103 selected high school bands. Of the 103 selected bands, the forty-four bands belonging to the three higher classifications (Al, A2, Bl) had greater percentages of students receiving private music lessons than did the remaining fifty-nine bands from the three lower classifications (B2, Cl, C2).

The Al classification, with 71.67 per cent of the students receiving private lessons, is about twenty per cent higher than the next highest classification, Class A2 with 51.86 per cent of the students receiving private lessons. It should also be pointed out that in Classes Al, A2, and Bl more than forty per cent of the band members received private music lessons. In classes B2, Cl, and
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Had no private lessons</td>
<td>204</td>
<td>490</td>
<td>1165</td>
<td>905</td>
<td>1136</td>
<td>351</td>
<td>4251</td>
</tr>
<tr>
<td>Per cent</td>
<td>28.33</td>
<td>49.14</td>
<td>55.18</td>
<td>60.54</td>
<td>65.17</td>
<td>65.12</td>
<td>55.94</td>
</tr>
<tr>
<td>Studied privately less than 1 year</td>
<td>10.51</td>
<td>19.97</td>
<td>11.73</td>
<td>10.63</td>
<td>11.81</td>
<td>5.3</td>
<td>10.35</td>
</tr>
<tr>
<td>Studied privately more than 1 year less than 2 years</td>
<td>11.78</td>
<td>11.73</td>
<td>8.52</td>
<td>10.63</td>
<td>11.81</td>
<td>5.3</td>
<td>10.35</td>
</tr>
<tr>
<td>Per cent</td>
<td>16.21</td>
<td>11.73</td>
<td>8.52</td>
<td>10.63</td>
<td>11.81</td>
<td>5.3</td>
<td>10.35</td>
</tr>
<tr>
<td>Studied privately 2 years or more</td>
<td>48.52</td>
<td>322</td>
<td>322</td>
<td>322</td>
<td>322</td>
<td>322</td>
<td>322</td>
</tr>
<tr>
<td>Per cent</td>
<td>67.16</td>
<td>32.20</td>
<td>32.20</td>
<td>32.20</td>
<td>32.20</td>
<td>32.20</td>
<td>32.20</td>
</tr>
<tr>
<td>Total number who have studied privately</td>
<td>350</td>
<td>509</td>
<td>647</td>
<td>220</td>
<td>220</td>
<td>188</td>
<td>3347</td>
</tr>
<tr>
<td>Per cent</td>
<td>48.52</td>
<td>71.67</td>
<td>44.82</td>
<td>51.86</td>
<td>51.86</td>
<td>44.82</td>
<td>51.86</td>
</tr>
</tbody>
</table>

Table II

NUMBER AND PER CENT OF STUDENTS RECEIVING PRIVATE MUSIC LESSONS IN 103 SCHOOL CONCERT BANDS
the per cents of students receiving private instruction were 39.46, 34.83, and 34.88, respectively.

Factors favoring the incidence of private instruction among students in the larger enrollment classifications could be (1) the location of the school in relation to metropolitan areas, colleges, universities, and music schools; (2) the availability of private music teachers; and (3) the cultural climate of the community in which the school is located. Factors accounting for the variation in the percentages of students receiving private lessons in schools of all classifications could be (1) the prestige accorded the concert band within the school; (2) the demand and emphasis placed upon private lessons by the band director; and (3) the degree of emphasis placed upon the program of instrumental music by the school administration.

However, among thirty-nine bands that received Division I ratings in the state contest, in two bands (one Class A2 and one Class B1) no students had received private lessons, and in eight bands (one Class A2, one Class B1, three Class B2, two Class C1, and one Class C2) less than ten per cent of the students had received private music instruction.
Private Lessons and Grading

In Table III is indicated the number of high school band directors who reported that higher grades are awarded to band members as a "reward" or "bonus" for taking private instrumental music lessons. In answering question seven of the questionnaire (Appendix A), ten of the 103 directors surveyed indicated that private study by band members automatically resulted in the students' receiving higher grades for band participation.

Questions eight and ten of the questionnaire (Appendix A) asked, "Is private study a requirement for concert band membership?" and "Is private study a requirement for being eligible to receive a band award?" Of the 103 band directors taking part in the survey, five (4.85 per cent) reported that private study is a requirement for concert band membership. The distribution of this requirement according to classification is: one in Class A1, two in Class B1, one in Class C1, and one in Class C2. Only one band director (in Class B1) of the 103 surveyed reported that private study is a requirement for being eligible to receive a band award.
Table III

INCIDENCE OF HIGHER GRADING BECAUSE OF PRIVATE STUDY AS REPORTED BY 103 OHIO SCHOOL BAND DIRECTORS

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Directors awarding higher grades for band when students take private lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
</tr>
<tr>
<td>A1 (N=9)</td>
<td>1</td>
</tr>
<tr>
<td>A2 (N=11)</td>
<td>0</td>
</tr>
<tr>
<td>B1 (N=25)</td>
<td>3</td>
</tr>
<tr>
<td>B2 (N=20)</td>
<td>1</td>
</tr>
<tr>
<td>C1 (N=26)</td>
<td>3</td>
</tr>
<tr>
<td>C2 (N=12)</td>
<td>2</td>
</tr>
<tr>
<td>Total (N=103)</td>
<td>10</td>
</tr>
</tbody>
</table>
Incidence of Private Lessons Given by the Band Director and Private Teachers

Among those students receiving private music lessons, some take lessons from their own band director or his assistant, and pay a lesson fee for this instruction. This private instruction should not be confused with "individual instruction" received by the student on school time for which no fee is charged. In Table IV are shown the per cent of students receiving private lessons from their band director or his assistant, and the number and per cent of students receiving private lessons from teachers who are not regular members of the school staff.

In Table IV it is shown also that the Class Cl bands have the highest per cent (66.88) of students receiving private lessons from the band director or his assistant. In each of the other classifications less than 50 per cent of the students receiving private lessons are taught by the band director or his assistant. The per cent in Class B2 (44.73) is second to that of Class Cl with 66.88 per cent receiving lessons from the director or an assistant. A probable factor contributing to the high percentage in Class Cl is the rural location of the school and the resulting scarcity of private teachers. To remedy this situation so that
Table IV

NUMBER AND PER CENT OF STUDENTS RECEIVING PRIVATE LESSONS FROM THE BAND DIRECTOR, HIS ASSISTANT, OR TEACHERS WHO ARE NOT REGULAR MEMBERS OF THE SCHOOL STAFF

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Total number of students receiving private lessons</th>
<th>Number and per cent of students receiving private lessons from band directors or assistants</th>
<th>Number and per cent of students receiving private lessons from other private teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 (N=713)</td>
<td>509</td>
<td>174 34.18</td>
<td>335 65.82</td>
</tr>
<tr>
<td>A2 (N=997)</td>
<td>507</td>
<td>73 14.39</td>
<td>434 85.61</td>
</tr>
<tr>
<td>B1 (N=2111)</td>
<td>946</td>
<td>198 20.92</td>
<td>748 79.11</td>
</tr>
<tr>
<td>B2 (N=1495)</td>
<td>590</td>
<td>264 44.73</td>
<td>326 55.27</td>
</tr>
<tr>
<td>C1 (N=1743)</td>
<td>607</td>
<td>406 66.88</td>
<td>201 33.12</td>
</tr>
<tr>
<td>C2 (N=539)</td>
<td>188</td>
<td>19 10.10</td>
<td>169 89.90</td>
</tr>
<tr>
<td>Total (N=7598)</td>
<td>3,347</td>
<td>1,134 33.85</td>
<td>2,213 63.13</td>
</tr>
</tbody>
</table>
students who wish private lessons may receive them, the school music teacher or band director teaches private instrumental music lessons on Saturdays or after school hours.

The per cent of students receiving private lessons from the band director or his assistant may be found in the first column of Table IV. The per cent of those students studying privately with a teacher who is not a regular member of the school staff may be found in the second column of Table IV. The per cent of all students receiving private lessons from the band director or an assistant in 103 selected bands is 33.85.

One possible reason for the difference among classifications in per cent of students receiving private lessons from the band director or an assistant is that the larger classifications, such as A1, A2, and B1, are usually closer to metropolitan areas where private teachers are readily available. If the school is not in or near a large city, there is often a nearby college or university with a music department where private teachers are available.

Some possible reasons why Class C2 bands have such a low average per cent (10.1) of students receiving private lessons from the band director are that (1) in
the small Class Cl school the music teacher usually teaches all the instrumental and vocal music in the twelve grades; (2) in addition to his regular duties as the teacher of music, he is sometimes assigned to teach academic subjects; (3) the music teacher is often responsible for additional school activities that make it difficult for him to teach private lessons during after-school hours.

Also in Table IV, the Class Al schools are shown to have a high per cent of students receiving private lessons from the band director or an assistant. A possible explanation for this is that many large Class Al schools have one or more assistant directors who are specialists in brasses or woodwinds, and these assistants augment the private teaching staff on Saturdays or during after-school hours.

Incidence of Individual Instruction

It was found in this study (Table II) that 44.06 per cent of the students in the 103 selected bands received private music lessons. Of the remaining 55.94 per cent, there are a number who receive "individual instruction" on school time from the band director or an assistant. In Table V are indicated the number and per
Table V

NUMBER AND PER CENT OF BAND MEMBERS RECEIVING "INDIVIDUAL INSTRUCTION" FROM THE BAND DIRECTOR OR HIS ASSISTANT ON SCHOOL TIME

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Band members receiving individual instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
</tr>
<tr>
<td>A1  (N=713)</td>
<td>44</td>
</tr>
<tr>
<td>A2  (N=997)</td>
<td>310</td>
</tr>
<tr>
<td>B1  (N=2111)</td>
<td>699</td>
</tr>
<tr>
<td>B2  (N=1495)</td>
<td>543</td>
</tr>
<tr>
<td>C1  (N=1743)</td>
<td>824</td>
</tr>
<tr>
<td>C2  (N=539)</td>
<td>361</td>
</tr>
<tr>
<td><strong>Total (N=7598)</strong></td>
<td>2,781</td>
</tr>
</tbody>
</table>
cent of students receiving individual instruction in the school instructional program from the band director or an assistant.

In Table V the Class C2 bands are shown to have the highest per cent (66.99) of band members receiving individual instruction as part of the school instructional program. Class C1 bands are the next highest with 47.28 per cent of the members receiving individual instruction. The Class C1 per cent is nearly twenty per cent lower than the per cent shown in Class C2. Located in the thirty per cent range are classes A2, B1, and B2 with respective scores of 31.00, 33.11, and 36.31 per cent. Class A1 schools showing 6.17 per cent of the band members receiving individual instruction, have the lowest percentage of all six classifications.

Some probable reasons that Class C1 and C2 bands have a higher per cent of students receiving individual instruction are that (1) Class C1 and C2 schools are usually located in rural areas where private teachers are not available; (2) the school music teacher has to substitute individual instruction in the place of private lessons, because there are no private teachers; (3) bands in Class C1 and C2 schools are usually smaller in membership, thus enabling the director to maintain a closer
contact with each student; (4) students living in rural areas often have less free time, because of farm duties, to receive music lessons other than the individual instruction offered at school.

Purposes of Individual Instruction

Indications in Table VI are that ninety-three of the 103 band directors provide some individual instruction for their band members. Of these ninety-three directors, twenty-five spend "most of the time on band repertoire," fifty-one spend "occasional time on band repertoire," and seventeen spend "no time on band repertoire."

In four classifications (B1, B2, C1, C2) the greatest number of directors spend at least "occasional time on band repertoire" during individual instruction periods. Only in the A2 classification do a majority of the directors spend most of individual instruction period on band repertoire. (Class A1 is evenly divided among all three categories.)

Private Lessons and the Extent of Their Effect

In Table VII are indicated the opinions of 103 band directors concerning the effect that private lessons
Table VI
THE EXTENT OF EMPHASIS ON BAND REPERTOIRE IN INDIVIDUAL INSTRUMENTAL INSTRUCTION

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Most of time spent on band repertoire</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>2</td>
<td>25</td>
</tr>
<tr>
<td>Occasional time spent on band repertoire</td>
<td>3</td>
<td>3</td>
<td>13</td>
<td>8</td>
<td>16</td>
<td>8</td>
<td>51</td>
</tr>
<tr>
<td>No time spent on band repertoire</td>
<td>3</td>
<td>0</td>
<td>10</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>Total number of directors giving individual instruction</td>
<td>9</td>
<td>9</td>
<td>26</td>
<td>16</td>
<td>23</td>
<td>10</td>
<td>93</td>
</tr>
</tbody>
</table>
Table VII

EXTENT OF THE EFFECT THAT PRIVATE LESSONS HAVE UPON THE PERFORMANCE RATINGS OF BANDS AS REPORTED BY 103 SCHOOL BAND DIRECTORS

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Are essential</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>26</td>
</tr>
<tr>
<td>A major factor</td>
<td>6</td>
<td>3</td>
<td>7</td>
<td>9</td>
<td>9</td>
<td>6</td>
<td>40</td>
</tr>
<tr>
<td>Has some influence</td>
<td>0</td>
<td>1</td>
<td>9</td>
<td>6</td>
<td>4</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>Is of minor importance</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Has had no effect</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>7</td>
</tr>
</tbody>
</table>
have had upon the performance ratings of their bands. Only thirteen of the directors feel that private lessons are "of minor importance," or have "had no effect" upon the performance ratings of their bands. In their questionnaire answers, these same directors revealed that a very low per cent of their band members received private lessons.

However, of the ninety directors providing data shown in Table VII, twenty-six indicated that private study "is essential," forty said that private lessons are a "major factor," and twenty-four felt that private lessons have "had some influence" upon the performance ratings of their bands. Therefore, Table VII can be interpreted to mean that, in the opinion of ninety of the 103 band directors, private lessons have had some degree of influence on the high performance ratings received by high school concert bands.

Question 15 of the questionnaire (Appendix A) asked, "If it were possible to do so, would you require all your concert band members to study with private teachers?" Of the 103 band directors reporting, eighty-three answered "yes," and twenty answered "no." Of the eighty-three directors who answered "yes," three directors wrote the following comments in the margin below
the question: (1) "Private lessons insure performance success," (2) "Required private lessons would bring up the playing level of our band," and (3) "Would like to require private lessons so that every student could get some personal attention."

Of the twenty directors who answered "no" to question fifteen, four directors wrote the following comments in the margin below their answers: (1) "Educationally unsound," (2) "Couldn't be done because of the expense involved," (3) "These are the teaching duties of the school instrumental music teacher," and (4) "Since instrumental music is part of the elective curriculum of the public schools, the public school should provide the personal attention needed for every student enrolled in the instrumental music program."

Private Lessons and Performance Ratings

In Table VIII the 103 selected bands are listed according to classification and the rating that they received in the state contest. This table compares the number of bands in each rating with the total number and per cent of students receiving private lessons.

The A1 bands receiving Division I (one) ratings in the state contest had the highest per cent (73.92) of
<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Division ratings</th>
<th>Number of bands</th>
<th>Total students in bands</th>
<th>Students studying privately</th>
<th>Per cent studying privately</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>I</td>
<td>4</td>
<td>326</td>
<td>241</td>
<td>73.92</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>3</td>
<td>285</td>
<td>218</td>
<td>76.49</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>2</td>
<td>155</td>
<td>50</td>
<td>32.36</td>
</tr>
<tr>
<td>A2</td>
<td>I</td>
<td>6</td>
<td>542</td>
<td>311</td>
<td>57.38</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>4</td>
<td>310</td>
<td>196</td>
<td>63.22</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>1</td>
<td>145</td>
<td>0</td>
<td>0.00</td>
</tr>
<tr>
<td>B1</td>
<td>I</td>
<td>11</td>
<td>841</td>
<td>543</td>
<td>64.56</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>12</td>
<td>1,028</td>
<td>369</td>
<td>35.89</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>2</td>
<td>139</td>
<td>34</td>
<td>22.10</td>
</tr>
<tr>
<td>B2</td>
<td>I</td>
<td>4</td>
<td>342</td>
<td>140</td>
<td>40.93</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>11</td>
<td>773</td>
<td>313</td>
<td>40.49</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>5</td>
<td>380</td>
<td>137</td>
<td>36.05</td>
</tr>
<tr>
<td>C1</td>
<td>I</td>
<td>10</td>
<td>661</td>
<td>329</td>
<td>49.77</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>11</td>
<td>707</td>
<td>116</td>
<td>16.40</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>5</td>
<td>325</td>
<td>162</td>
<td>51.42</td>
</tr>
<tr>
<td>C2</td>
<td>I</td>
<td>4</td>
<td>242</td>
<td>47</td>
<td>19.42</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>5</td>
<td>252</td>
<td>51</td>
<td>20.23</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>3</td>
<td>145</td>
<td>90</td>
<td>62.50</td>
</tr>
<tr>
<td>Totals</td>
<td>I</td>
<td>39</td>
<td>2,954</td>
<td>1,611</td>
<td>54.53</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>46</td>
<td>3,355</td>
<td>1,263</td>
<td>37.64</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>18</td>
<td>1,289</td>
<td>473</td>
<td>37.01</td>
</tr>
</tbody>
</table>
students taking private music lessons. In comparing all the bands receiving Division I ratings in the state contest, the C2 classification showed the lowest per cent of students receiving private lessons.

Among the bands receiving Division II (two) ratings in the state contest, the A1 classification again had the highest per cent of students taking private lessons. The per cent was 76.49. The lowest per cent of students taking private lessons among bands receiving Division II ratings was 16.40 per cent in the C1 classification.

Of the bands receiving Division III (three) ratings in the state contest, the C2 classification had the highest per cent (62.5) of students taking private lessons. In the same rating division, the B1 classification was the lowest with 22.1 per cent of its students studying privately.

A closer examination of Table VIII will reveal that (1) the total percentage of band members taking private lessons among the band receiving Division I ratings was 54.53 per cent, (2) the total per cent of band members receiving private lessons among bands receiving Division II ratings in the state contest was 37.64 per cent, (3) the total per cent of band members taking private lessons among bands receiving Division III ratings was 37.01 per cent.
In Table VIII the Class A1 bands which received Division I and II ratings in the state contest are shown to have considerably higher percentages of students receiving private lessons than bands of the same classification receiving Division III ratings. In the B1 classification the bands receiving Division I ratings showed a higher per cent of students studying privately than did those bands receiving Division II or III ratings in the state contest. In the Class B2 bands that received Division I ratings in the state contest, 40.93 per cent of the students had studied privately. The Class B2 bands which received Division II ratings in the contest showed an almost identical per cent (40.49) of students receiving private lessons. Bands from Class B2 receiving Division III ratings were only four percentage points lower (36.05) than bands from the same classification receiving Division I and II ratings in the contest.

By comparing the data for Class C1 and C2 bands in Table VIII it can be observed that the highest per cent of private study was among those bands receiving Division III ratings in the state contest. These percentages for Class C1 and C2 are not consistent with the pattern of the other classifications, and cause a deviation that is reflected in the total per cent of students
taking private lessons among bands receiving Division I, II, or III ratings in the state contest.

Summary

The highest per cent of students receiving private music lessons was found in the A1 classification. The per cents range from 71.67 in Class A1 to 34.83 in Class C1. Classifications A2, B1, B2, and C2 rank second, third, fourth, and fifth respectively.

Among the directors of the 103 selected bands, ten directors reported that the band grades of students who receive private lessons are automatically raised; five directors reported that private study is a requirement for band membership; and only one director required band members to study privately so that they would be eligible to receive a band award.

In the larger high schools which are often located in or near metropolitan areas or college campuses, the per cent of students receiving private music instruction is highest. The two major factors influencing the per cent of private study among high school band members are (1) the availability of private teachers, and (2) the extra expense required when students take private music lessons. Schools that are not located near large cities,
colleges, or music schools usually have a low per cent of students taking private music lessons.

Of the 103 directors, eighty-three stated that, if it were possible to do so, they would require band members to take private lessons. Twenty band directors expressed a negative attitude toward requiring private lessons, and four directors added that such a practice is not consistent with the philosophy of public education.

The directors of ninety of the 103 school bands surveyed were of the opinion that private lessons are "essential," "a major factor," or "have had some influence" upon the performance ratings of their bands. Of the bands that received Division I ratings in the state contest, 54.53 per cent of the members studied with private instrumental teachers. The bands receiving Division II ratings indicated a combined average of 37.64 per cent of the members studying with private teachers. In bands receiving Division III ratings, the per cent of private study among band members was 37.01.
Chapter IV

PRIVATE LESSONS AND THE INSTRUMENTAL MUSIC PROGRAM

In Part II of the questionnaire information was sought concerning the relationship of private lessons to the total instrumental music program of the 103 selected schools. Among the first six questions of Part II were four questions to determine at what grade levels students ordinarily begin their instrumental music training (Question 17), how many times per week beginning students meet with the school instrumental music teacher (Question 19), what is the length in minutes of each individual or class lesson (Question 20), and whether, when the beginning student purchases orrents an instrument, a series of private lessons is included in the instrument purchase or rental plan (Question 21).

In the 103 selected schools, thirty band directors start beginning instrumental students as early as the fourth grade, sixty-three directors start beginners in the fifth grade, and ten start beginners in the sixth grade. Also in these 103 schools, the average time that the instrumental music teacher spends with his beginning
students is two thirty-minute classes per week. In only seven of the 103 schools surveyed did beginning students receive a series of private lessons as part of an instrument rental or purchase plan. This lesson series was provided by the music store as a service to the purchaser. In addition to the above information, an examination of building use by private teachers was made in the thirty schools where private music teachers are permitted to use school facilities for the purpose of teaching private music lessons.

In Table IX are listed the plans of organization for the instruction of beginning instrumental music students in 103 selected schools. Since directors often use concurrently more than one plan of instruction for beginning students, it should be pointed out that the number of organization plans in use is greater than the number of school bands taking part in the survey.

It is also revealed in Table IX that among the five plans listed, "homogeneous instrumental classes" is the most common plan used for the teaching of beginning students. In Class A1 the "semi-individual" and "homogeneous" plans of teaching are used by 28.57 per cent of the instructors for teaching beginners. In Class C1 the "semi-individual" plan of teaching is used by 30.23 per
### Table IX

**EXTENT AND PER CENT OF THE USE OF FIVE DIFFERENT PLANS OF ORGANIZATION FOR THE INSTRUCTION OF BEGINNING INSTRUMENTAL STUDENTS IN 103 SELECTED SCHOOLS**

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Plan of Organization</th>
<th>Semi-individual (2-3 students on like instruments)</th>
<th>Homogeneous instrumental classes</th>
<th>Heterogeneous instrumental classes</th>
<th>Full band class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Enrollment classification</td>
<td>Individual instruction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1</td>
<td>Number</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>7.14</td>
<td>28.57</td>
<td>28.57</td>
<td>14.28</td>
</tr>
<tr>
<td>A2</td>
<td>Number</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>7.14</td>
<td>28.57</td>
<td>35.73</td>
<td>14.28</td>
</tr>
<tr>
<td>B1</td>
<td>Number</td>
<td>4</td>
<td>9</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>8.89</td>
<td>20.00</td>
<td>33.33</td>
<td>20.00</td>
</tr>
<tr>
<td>B2</td>
<td>Number</td>
<td>5</td>
<td>2</td>
<td>13</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>16.13</td>
<td>6.45</td>
<td>41.93</td>
<td>9.68</td>
</tr>
<tr>
<td>C1</td>
<td>Number</td>
<td>7</td>
<td>13</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>16.27</td>
<td>30.23</td>
<td>27.91</td>
<td>2.33</td>
</tr>
<tr>
<td>C2</td>
<td>Number</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>8.69</td>
<td>26.09</td>
<td>17.39</td>
<td>21.74</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>Number</td>
<td>20</td>
<td>38</td>
<td>53</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Per cent</td>
<td>11.77</td>
<td>22.35</td>
<td>31.18</td>
<td>12.94</td>
</tr>
</tbody>
</table>
cent of the instructors for teaching beginners. In Class C2 the "semi-individual" and "full band class" plans of teaching are used by 26.09 per cent of the instructors.

According to Table IX, the plans of instruction in use and the order of their frequency are (1) homogeneous instrumental classes, (2) semi-individual classes (two-three students on like instruments), (3) full band classes, (4) heterogeneous instrumental classes, and (5) individual instruction.

Policies Concerning Private Lesson Requirements

Policies concerning private study by beginning students vary among the 103 schools surveyed. Two band directors "require" private lessons for beginning students, while sixty-one directors "encourage" the private instruction of beginning students. Forty band directors "do not encourage beginning students to take private lessons, except in special cases" for talented children, or for boys and girls whose lack of progress may require the attention of a private teacher.

The data in Table X give evidence that the majority of the 103 directors encourage beginning students to take private music lessons. The exceptions can be found among
Table X

POLICIES CONCERNING THE REQUIREMENT OF PRIVATE INSTRUCTION FOR BEGINNING INSTRUMENTAL MUSIC STUDENTS

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Students are required to study with a private teacher</th>
<th>Students are encouraged to study with a private teacher</th>
<th>Students are not encouraged to study with a private teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 (N=9)</td>
<td>0</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>A2 (N=11)</td>
<td>1</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>B1 (N=25)</td>
<td>1</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>B2 (N=20)</td>
<td>0</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>C1 (N=26)</td>
<td>0</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>C2 (N=12)</td>
<td>0</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Total (N=103)</td>
<td>2</td>
<td>61</td>
<td>40</td>
</tr>
</tbody>
</table>
Classes B1 and C1 where thirteen of twenty-five and fourteen of twenty-six directors do not encourage beginning students to take private lessons, except in special cases. It may be that such a policy is the result of a limited supply of capable private teachers, the result of rulings handed down by a city, exempted village, or local board of education, or is the result of a philosophy of music education that does not include private lessons as part of the instructional program for a successful instrumental music program.

Use of School Buildings for Private Music Instruction

In many school districts the school band director has arranged for the school buildings and music facilities to be opened so that private teachers can give private music lessons to band members. In some areas, these teachers are capable music students from nearby colleges and universities. In Table XI is shown the extent of building use by private teachers among 103 selected schools. Of the thirty-seven schools permitting building use by private teachers, thirty-three of the schools are in Classes B1, B2, and C1. The Class B2 schools are the only classification in which a majority of the schools permit building use by private music teachers.
Table XI
POLICIES CONCERNING SCHOOL BUILDING USE
BY PRIVATE MUSIC TEACHERS

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Private music teachers may use school facilities</th>
<th>Private music teachers may not use school facilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 (N=9)</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>A2 (N=11)</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>B1 (N=25)</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>B2 (N=20)</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>C1 (N=26)</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td>C2 (N=12)</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>Total (N=103)</td>
<td>37</td>
<td>66</td>
</tr>
</tbody>
</table>
Four possible reasons why private teachers do not use school facilities in large cities are that (1) transportation to private teaching studios is readily available by bus lines; (2) many music stores have private teachers available as part of their service program; (3) many private teachers have studios in the neighborhood of the school or studios in their homes which are accessible to all students who wish to take private music lessons; (4) a policy by the board of education prohibits the use of school facilities by private music teachers or other persons acting in similar capacities.

Extent of Building Use by Private Teachers and Students

The extent to which private teachers are permitted to use school buildings or facilities for giving private music lessons is indicated by Table XII. In the thirty-seven schools at which private teachers are granted the use of school facilities, 1,021 students are taught by sixty-one private teachers. This number of students represents thirty per cent of the total 3,347 students receiving private lessons in the 103 selected school bands containing an overall membership of 7,587.

The ten schools in the B1 classification had the greatest number of private teachers (26) and students (550)
Table XII

THE NUMBER OF PRIVATE TEACHERS USING SCHOOL FACILITIES, THE NUMBER OF STUDENTS STUDYING WITH THESE PRIVATE TEACHERS, AND POLICIES REGARDING STUDIO FEES

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Number of schools</th>
<th>Number of schools</th>
<th>Number of schools</th>
<th>Number of schools</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Private teachers</td>
<td>Students taught</td>
<td>Private teacher pays rent for space used</td>
<td>Private teacher performs service in lieu of rent</td>
</tr>
<tr>
<td>A1 (N=1)</td>
<td>4</td>
<td>50</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>A2 (N=2)</td>
<td>7</td>
<td>77</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>B1 (N=10)</td>
<td>26</td>
<td>550</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>B2 (N=13)</td>
<td>19</td>
<td>283</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>C1 (N=10)</td>
<td>4</td>
<td>53</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C2 (N=1)</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total (N=37)</td>
<td>61</td>
<td>1,021</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>
taking advantage of school building facilities. The Class C2 schools had the lowest number of private teachers (1) and students (8) using school facilities for private lessons.

Of the thirty-seven schools at which private teachers are permitted to use the school building, only one school requires a rental fee from the teacher for the space used. Two schools receive services from the private teacher in lieu of rental fees.

In Part II of the questionnaire (Appendix A), questions 27 and 28 asked, "Who pays the private teacher for private instrumental instruction?" and "Is the school instrumental music teacher permitted to give private lessons on the school premises for a fee?" In all of the 103 schools surveyed, the students paid for private lessons received from private instrumental teachers. In no school in the survey was there any evidence of agencies such as parent groups, community organizations, or boards of education bearing the cost of private lessons for students.

Of the 103 schools surveyed, eighty-three permitted the school instrumental music teacher to give private lessons on the school premises. The number of schools permitting this practice in each classification
are--three in Class A1, four in Class A2, twenty-two in
Class B1, eighteen in Class B2, twenty-five in Class C1,
and eleven in Class C2. Twenty schools do not permit the
instrumental music teacher to teach private lessons on
the school premises for a fee. The number of these
schools in each classification are--six in Class A1,
seven in Class A2, three in Class B1, two in Class B2,
one in Class C1, and one in Class C2.

The Time Periods When School Facilities
Are Used by Private Teachers

In school systems where facilities are available
for private music instruction, the private teacher may
teach during any one of three time periods: (1) during
school hours, (2) after school hours, (3) on Saturdays.
In many school systems private music teachers are not
permitted to teach in the buildings during school hours.
However, after dismissal time, music facilities are open
to teachers for the purpose of giving private lessons.
In some communities private teachers are permitted to
Teach only on Saturdays.

Table XIII shows that sixteen schools are open
only on Saturday, while fifteen are open only during the
afternoon and evening after school has been dismissed.
Two schools permit private teachers to use school
Table XIII
TIME PERIODS WHEN PRIVATE MUSIC TEACHERS USE SCHOOL FACILITIES IN THIRTY-SEVEN SCHOOL SYSTEMS

<table>
<thead>
<tr>
<th>Time periods</th>
<th>Enrollment classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday only</td>
<td>0</td>
</tr>
<tr>
<td>After school hours only</td>
<td>0</td>
</tr>
<tr>
<td>During school hours only</td>
<td>0</td>
</tr>
<tr>
<td>Saturday and after school hours</td>
<td>1</td>
</tr>
<tr>
<td>Saturday, after school hours, and during school hours</td>
<td>0</td>
</tr>
</tbody>
</table>

Number of schools permitting building use

|                      | 1 | 2 | 10 | 13 | 10 | 1 | 37 |

Per cent of schools permitting use

|                      | 11.11 | 18.18 | 38.46 | 65.00 | 41.60 | 8.33 | 35.92 |
facilities during the school day. These schools belong to the B1 and B2 classifications. Three schools are open on Saturday and after school hours, while only one school (A2) is open to private teachers at any time during the week.

In the Cl classification, 41.60 per cent of the schools are open to private teachers, while the next highest per cent can be found in Class B1 where 38.46 per cent of the twenty-five schools are open to private teachers for the purpose of teaching private music lessons. A total of 35.92 per cent of the 103 selected schools permit private teachers to use school facilities at some time during the week. In more than one-third of the schools with bands participating in state contests private teachers use school facilities to give private music lessons.

Incidence of Private Study Among Beginning and Intermediate Students

Questions 30 and 31 of the questionnaire (Appendix A) asked, "What per cent of the beginning instrumental music students study privately during the first year?" and "What per cent of the intermediate students study privately during the second year?"
Since there were no questions to establish how many beginning or intermediate students there were in each school, the percentages listed in Table XIV are figures submitted by the band directors of the schools surveyed. However, all classifications show an increase in percentage from the beginning to intermediate students receiving private lessons, except in Class Bl which shows a decline of 5.8 per cent. There is an overall increase of 6.43 per cent from the total per cent of beginning students receiving private lessons to the total per cent of intermediate students receiving private music lessons. The greatest increase in private study among beginning and intermediate students can be found in Class A2 where there is an increase of 19.8 per cent. Class C2 bands show the lowest per cent in both categories with 10.27 per cent of the beginning students studying privately, and 11.4 per cent of the intermediate students studying privately. The total per cent of beginning students receiving private lessons is 16.97, while the total per cent of intermediate students receiving private lessons is 23.4.
<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Instrumental class level</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Beginning students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1</td>
<td>17.02</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A2</td>
<td>7.44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B1</td>
<td>34.09</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B2</td>
<td>19.37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C1</td>
<td>17.75</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C2</td>
<td>10.27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>16.97</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table XIV

PER CENT OF BEGINNING AND INTERMEDIATE STUDENTS RECEIVING PRIVATE INSTRUCTION
Reasons for the Lack of Private Study

In Table XV are listed the five principal reasons why students do not receive private music lessons. In the opinion of the 103 selected band directors, the two principal reasons why students do not receive private music lessons are (1) that private teachers are not available, and (2) that parents cannot afford the additional cost.

In Table XV an asterisk in each column under classifications indicates the principal reasons for the lack of private music study among children enrolled in the program of instrumental music. The data in Table XV were compiled from a check list for question thirty-three of the questionnaire (Appendix A). Since most of the band directors marked more than one reason, there is a greater number of reasons listed than bands participating in the survey.

Individual Instruction and Contest Ratings

In Table XVI the 103 selected bands are listed according to classification and the rating received in the state contest. This table compares the number of bands in each rating with the total number and per cent
Table XV
THE FIVE PRINCIPAL REASONS WHY STUDENTS DO NOT TAKE PRIVATE MUSIC LESSONS AS REPORTED BY 103 SELECTED BAND DIRECTORS

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Private teachers are not available</td>
<td>3</td>
<td>4</td>
<td>15*</td>
<td>11*</td>
<td>15</td>
<td>8*</td>
<td>56*</td>
</tr>
<tr>
<td>B. Lack of student interest</td>
<td>4</td>
<td>1</td>
<td>8</td>
<td>4</td>
<td>8</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>C. Lack of parental interest</td>
<td>4</td>
<td>5</td>
<td>11</td>
<td>8</td>
<td>11</td>
<td>8*</td>
<td>47</td>
</tr>
<tr>
<td>D. Parents cannot afford the additional cost</td>
<td>6*</td>
<td>7*</td>
<td>14</td>
<td>11*</td>
<td>17*</td>
<td>5</td>
<td>60*</td>
</tr>
<tr>
<td>E. Not encouraged by the band director except in special cases</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>4</td>
</tr>
</tbody>
</table>

* Principal reason for each enrollment classification.
Table XVI

NUMBER AND PER CENT OF BAND MEMBERS RECEIVING INDIVIDUAL INSTRUCTION
WITH SPECIAL REFERENCE TO RATINGS RECEIVED IN STATE CONTEST

<table>
<thead>
<tr>
<th>Enrollment classification</th>
<th>Division ratings</th>
<th>Number of bands</th>
<th>Total students in bands</th>
<th>Total students receiving individual instruction</th>
<th>Per cent in individual instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>I</td>
<td>4</td>
<td>326</td>
<td>34</td>
<td>10.43</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>3</td>
<td>285</td>
<td>0</td>
<td>0.00</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>2</td>
<td>155</td>
<td>10</td>
<td>6.45</td>
</tr>
<tr>
<td>A2</td>
<td>I</td>
<td>6</td>
<td>542</td>
<td>171</td>
<td>31.55</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>4</td>
<td>310</td>
<td>139</td>
<td>44.84</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>1</td>
<td>145</td>
<td>0</td>
<td>0.00</td>
</tr>
<tr>
<td>B1</td>
<td>I</td>
<td>11</td>
<td>841</td>
<td>386</td>
<td>45.89</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>12</td>
<td>1,028</td>
<td>298</td>
<td>28.98</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>2</td>
<td>139</td>
<td>15</td>
<td>10.79</td>
</tr>
<tr>
<td>B2</td>
<td>I</td>
<td>4</td>
<td>342</td>
<td>97</td>
<td>28.36</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>11</td>
<td>773</td>
<td>278</td>
<td>35.95</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>5</td>
<td>380</td>
<td>168</td>
<td>44.21</td>
</tr>
<tr>
<td>C1</td>
<td>I</td>
<td>10</td>
<td>661</td>
<td>403</td>
<td>60.95</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>11</td>
<td>707</td>
<td>194</td>
<td>27.47</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>5</td>
<td>325</td>
<td>227</td>
<td>72.06</td>
</tr>
<tr>
<td>C2</td>
<td>I</td>
<td>4</td>
<td>242</td>
<td>65</td>
<td>26.86</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>5</td>
<td>252</td>
<td>193</td>
<td>76.58</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>3</td>
<td>145</td>
<td>103</td>
<td>71.32</td>
</tr>
<tr>
<td>Totals</td>
<td>I</td>
<td>39</td>
<td>2,954</td>
<td>1,156</td>
<td>39.13</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>46</td>
<td>3,355</td>
<td>1,102</td>
<td>32.84</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>18</td>
<td>1,289</td>
<td>523</td>
<td>40.92</td>
</tr>
</tbody>
</table>
of students receiving "individual instruction." The Class Cl bands receiving Division I ratings in the state contest had the highest per cent (60.95) of students receiving individual instruction from the director or an assistant. In comparing all the bands receiving Division I ratings in the state contest, the Al classification had the lowest per cent (10.43) of students receiving individual instruction.

In Table XVI, among the bands receiving Division II ratings in the state contest, the C2 classification is shown to have the highest per cent of students receiving individual instruction as part of the school's regular program of music instruction. The lowest per cent of students receiving individual instruction among bands receiving Division II ratings in the state contest was in the A1 classification (zero).

Of the bands receiving Division III ratings in the state contest, the Cl classification had the highest per cent of students receiving individual instruction (72.06). In the same rating division, bands in the A2 classification had the lowest per cent (zero) of members receiving individual instruction from the band director or his assistant.

The per cent of students in bands receiving Division I ratings who were given individual instruction
was 39.13 (Table XVI). In bands receiving Division II ratings the per cent was 32.84. In bands receiving Division III ratings in the state contest 40.92 per cent of the band members received individual instruction.

In Classes C1 and C2 there is more "individual instruction" provided for instrumental music students than "private lessons." When comparing Tables VIII and XVI, the per cents in Classes C1 and C2 are much higher in Table XVI than in Table VIII. Probable reasons for these differences in per cent are (1) because many very young players (grades 5, 6, 7, and 8) are used in the bands of smaller schools, the director must use more individual instruction to maintain high levels of performance competence, (2) quality teachers for private study are not available, (3) since school enrollment is smaller, there are fewer students participating in instrumental music, a circumstance that enables the director to give more individual attention to each child.

Summary

The homogeneous plan of class instruction is the most common plan of beginning and intermediate instrumental instruction in the A1, A2, B1, and B2 classifications. In the Class C1 and C2 schools the semi-individual plan of instruction is the most common plan. Of the
103 schools surveyed, eighty-three schools permit the school instrumental music teacher to give private lessons on the school premises for a fee. There are twenty schools which do not allow this practice.

The majority (63) of the 103 band directors surveyed encourage beginning students to take private music lessons. The survey showed that 16.97 per cent of all the beginning students took private lessons, and 23.40 per cent of all the intermediate students studied privately for an increase of 6.43 per cent from the beginning to the intermediate level.

The two main reasons reported for students not taking private lessons are that (1) private teachers are not available, and (2) parents cannot afford the additional cost.

In Class C1 and C2 bands there is more individual instruction provided for band members at school than in the larger schools of Classes A1, A2, B1, and B2. Some probable reasons for this difference are that (1) fewer students participate in the instrumental music program and (2) private teachers are often unavailable in the communities where Class C1 and C2 schools are located.
Chapter V

SUMMARY AND RECOMMENDATIONS

Purpose

The purpose of this study was to determine the relationship of private music instruction or private lessons to the performance ratings of selected high school concert bands which participated in the Ohio-Music-Education-Association-sponsored band contests held during the school years 1959 and 1960. It was the intent of this study to determine the extent to which the school instrumental music programs that have produced top rating bands have been supplemented by private instrumental music instruction from private teachers outside of the school.

Definitions

For the sake of clarity, the writer made a distinction between "private lessons" and "individual instruction." The term "private lessons," or "private study," was used to designate study with a private music teacher for which the teacher receives a fee; "individual instruction" or "individual study" referred to an individual
meeting or lessons with the school instrumental music teacher as part of the school instructional program and for which no fee is charged.

Procedure

In conducting the study, a list of high school bands that were entered in the 1959 and 1960 state finals of the competition-festivals sponsored by the Ohio Music Education Association was compiled. The total list included 150 bands --twelve Class A1 bands, thirteen Class A2 bands, thirty-four Class B1 bands, thirty-three Class B2 bands, thirty-nine Class C1 bands, and nineteen Class C2 bands. The rationale for selecting these bands was that it was assumed that they had demonstrated a high level of performance competence at the district competition level and that they also represented the outstanding bands in each enrollment classification.

To the director of each of the 150 bands a questionnaire was sent. Part I of the questionnaire was arranged to obtain information concerning the relationship of private music instruction to the school concert band; Part II was directed toward determining the relationship of private music instruction to the total instrumental music program.
Of the 150 questionnaires sent, 103 were completed and returned by band directors from the various classifications and areas of Ohio. The total list included nine Class A1 bands, eleven Class A2 bands, twenty-five Class B1 bands, twenty Class B2 bands, twenty-six Class C1 bands, and twelve Class C2 bands.

**Summary of the Findings**

The following statements are pertinent to the six questions set forth in Chapter I.

1) In the high school bands receiving Division I performance ratings in the state finals competition-festival (1959 and 1960), 54.53 per cent of the students had received *private* instrumental music instruction.

2) Among thirty-nine bands that received Division I ratings in the state contest, in two bands (one Class A2 and one Class B1) no students had received private lessons, and in eight bands (one Class A2, one Class B1, three Class B2, two Class C1, and one Class C2) less than ten per cent of the students received private music instruction. The above facts indicate that superior bands can be developed without a high incidence of private instruction.

3) Homogeneous and semi-individual class instruction were the most common plans used for the instruction of beginning and intermediate students, while individual and semi-individual instruction were the plans most commonly used for instrumental instruction at the high school level.
4) The data in Table II and Table V of Chapter III revealed that in classifications of schools having a relatively low per cent of students receiving private music lessons, there was a relatively high per cent of students receiving individual instruction.

5) In 103 schools, 16.97 per cent of the beginning instrumental students, and 23.4 per cent of the intermediate students received private music instruction.

6) The number and per cent of students receiving private music lessons in bands receiving Division I, II, and III ratings in the state contest were:

<table>
<thead>
<tr>
<th>Division ratings received</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of bands</td>
<td>39</td>
<td>46</td>
<td>18</td>
</tr>
<tr>
<td>Number of students</td>
<td>2,954</td>
<td>3,355</td>
<td>1,278</td>
</tr>
<tr>
<td>Students receiving private lessons:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number</td>
<td>1,611</td>
<td>1,263</td>
<td>473</td>
</tr>
<tr>
<td>Per cent</td>
<td>54.53</td>
<td>37.64</td>
<td>37.01</td>
</tr>
</tbody>
</table>

In addition to the above statements which pertained to the six questions expressed in Chapter I, the following summary statements can be made:

1) The highest per cent of students receiving private music lessons was in the AI classification (1,201 students or more); the lowest per cent was in the CI classification (151 to 250 students).
2) Of the 3,347 students receiving private lessons, 1,134 (33.85 per cent) received these lessons from the band director or his assistant.

3) Of the 103 bands with 7,598 members, 2,781 students (35 per cent) received individual instruction from the band director or an assistant as part of the regular school instructional program.

4) Among the directors of 103 bands, ten allowed extra credit for private study, five stipulated private study as a requirement for band membership, and one insisted upon private study as a requirement in order to receive a band award.

5) Of the 103 directors who responded to the survey, eighty-three stated that "if it were possible to do so," they would require each band member to take private lessons.

6) The directors of ninety of the 103 bands responding to the survey reported that they believed that private lessons were "essential," "a major factor," or "had some influence" upon the performance ratings of their bands.

7) In thirty-seven of the 103 school systems represented in this survey, private teachers are permitted to use school facilities for private teaching.

8) In eighty-three of 103 school systems, the instrumental music teacher is permitted to teach private lessons on the school premises, and to charge a fee.

9) Among the 103 schools taking part in this survey, two band directors require beginning students to take private lessons, sixty-one directors encourage beginners to take private lessons, and forty directors do not encourage beginners to take private lessons except in special cases.
Conclusions

This survey has shown that the high school bands in the State of Ohio that reached the state level of the Ohio competition-festival contained large numbers of students who received private instrumental music instruction. The per cent of students receiving private music instruction is undoubtedly greater than the per cent of tutorial services in other areas of the curriculum. These findings may show a need for improved methods in class instrumental instruction. It is possible that the time allotted by the school for the teaching of instrumental music is not sufficient to meet the high performance standards set by contest repertoire.

In most classroom situations a pupil-teacher ratio of twenty-five to thirty students to one teacher is considered desirable. In some large high school concert bands, where the director has no assistant to aid in class or individual instruction, the pupil-teacher ratio is as much as sixty or more to one. In these situations private study fills the needs that are not met by the public school music program.

The demands of the contest music chosen to be performed at the district and state levels, and the thorough rating system used by the adjudicators at these contests,
call for high standards of instrumental techniques in which the average instrumental music teacher may not be a specialist. A more general agreement among music educators concerning the importance and methods of class and individual instrumental music teaching during school time and a clearer definition of the standards and course of study in instrumental music might aid in filling the need that is now being met by private instruction.

Since in ten of the bands in this study that received Division I ratings, none, or less than ten percent, of the students received private instruction, it is apparent that there are factors other than private instruction involved in the performance success of school bands. The results of this study do not exclude the possibility that a major factor in the performance success of a school band is the musical ability of the director.

Suggestions for Further Research

Because of the special nature of the data and the limitations of this study, the writer recommends the following as suggested subjects for further research:

1. Relationship of Private Lessons to Ratings of Bands Competing in District Level Competition—Festivals
2. Relationship of Private Lessons to Contest Ratings in Solo and Ensemble Competition-Festivals

3. Relationship of Private Lessons to Contest Ratings of School Orchestras

4. Relationship of Private Lessons to Contest Ratings of Vocal Groups

5. Incidence of Private Instruction Among Students in Instrumental Organizations not Participating in Competition-Festivals

6. Improving Techniques and Methods in Group or Class Instrumental Music Teaching.
BIBLIOGRAPHY


APPENDIX A

Letter and Questionnaire
Dear Band Director:

Enclosed is a questionnaire which is being sent to all directors of high school bands in the State of Ohio whose bands have appeared during the past two years (1959-1960) in the state finals of the large group competition-festival sponsored by the Ohio Music Education Association. Your responses to this questionnaire will provide the data for a study concerning the relationship of private study or lessons to the development of superior public school instrumental music groups. The results of this study are to be used in a Master's Thesis being completed at the Ohio State University.

In order for this study to be complete, the response of the director of every one of the selected bands is needed. It is hoped that the conclusions will indicate to what extent private instrumental instruction is a factor in the development of outstanding performance organizations, and notable instrumental music programs. I will appreciate your prompt attention to the enclosed questionnaire.

Sincerely yours,

Robert F. Kessler
GENERAL INSTRUCTIONS FOR ANSWERING QUESTIONNAIRE

When answering questions, please answer in the most concise terms. You will find that the questions are so constructed that for many items only a "yes" or "no" answer is required. Please answer in accordance with the following definitions of "private" and "individual" study.

a. "Private study" or "private lessons": study with a private teacher for which the teacher receives a fee.

b. "Individual study": an individual lesson or meeting with the instrumental music teacher as part of the school instrumental program for which no fee is charged.

All information pertaining to persons and places will be kept strictly confidential.

QUESTIONNAIRE

NAME OF SCHOOL ____________________________

NAME OF DIRECTOR __________________________

LOCATION OF SCHOOL __________________________

TYPE OF SCHOOL SYSTEM: (check) CITY____ COUNTY____ EXEMPTED VILLAGE____

CIRCLE CLASSIFICATION OF SCHOOL: A1 A2 B1 B2 C1 C2

PART I--THE HIGH SCHOOL CONCERT BAND

Please answer all questions in Part I with special reference to the "High School Concert Band."

1. Total school enrollment in grades 9-12 (10-12 where so organized). _______

2. How many students are in the High School Concert Band? _______
QUESTIONNAIRE (Continued)

3. Check the grade levels of the students who play in the High School Concert Band:
   5th ______  9th ______
   6th ______  10th ______
   7th ______  11th ______
   8th ______  12th ______

4. What contest ratings has your band received during the past two years?
   District Rating  1959 ______  1960 ______
   State Rating     1959 ______  1960 ______

5. How many of your concert band members have
   a. had no private lessons? ______
   b. studied privately less than one year? ______
   c. studied privately more than one year, but less than two? ______
   d. studied privately two years or more? ______

   Total number who have studied privately (total of b, c, d) ______

6. How many of your band members take private lessons from the band director or his assistant? ______

7. Does the fact that a band member is studying privately automatically result in his being given a higher grade than he would receive without this private study? YES____; NO____.

8. Is private study a requirement for concert band membership? YES____; NO____.

9. If the previous answer is "yes," are students required to study privately during their senior year? YES____; NO____.

10. Is private study a requirement for being eligible to receive a band award? YES____; NO____.

11. How many of your band members take private lessons from teachers who are not members of the school staff? ______

12. How many band members receive individual instruction "on" or "off" school time from the band director? (do not confuse individual instruction with private lessons). ______
13. In the process of this individual instruction, does
the band director and student rehearse the concert
band repertoire? YES__; OCCASIONALLY__; NO__.

14. To what extent, in your opinion, is private study a
contributing factor to the high performance rating
of your band?

Private study by band members-- (please check one)

a. is essential
b. is a major factor
c. has some influence
d. is of minor importance
e. has had no effect

15. If it were possible to do so, would you require all
your concert band members to study with private
teachers? YES__; NO__.

PART II--THE INSTRUMENTAL MUSIC PROGRAM

Please answer all questions in Part II with special ref-
erence to the "instrumental music program."

16. How many students are involved in your entire instru-
mental music program (both elementary and secondary)?

17. At what grade levels do students ordinarily begin
their instrumental music training? (Please check)

3rd__ 7th__
4th__ 8th__
5th__ 9th__
6th__ 10th__

18. By what plan of organization is your beginning instruc-
tion given? (Please check)

a. Individual instruction
b. Semi-individual (same instrument, 2-3 students)
c. Homogeneous instrumental classes
d. Heterogeneous instrumental classes
e. Full band classes
19. How many times per week do beginning students meet with the school instrumental music teacher? ____

20. What is the length in minutes of each individual or class lesson? ____

21. When the beginning student purchases or rents an instrument, is a series of private lessons included in the instrument purchase or rental plan? YES____; NO____; NOT ALWAYS____.

22. In addition to their school instruction, beginning students are: (Please check one)
   a. required to study with a private teacher ____
   b. encouraged to study with a private teacher ____
   c. not encouraged, except in special cases ____

23. Do private music teachers have the privilege of giving private lessons in your school building or music room? YES____; NO____.

24. If the answer to item 23 is "YES,"
   a. how many students are taught? ____
   b. how many teachers use school studio facilities? ____
   c. do these private teachers pay a fee for the use of the school studio facilities? ____
   d. in return for school studio facilities, do the private teachers perform any service for the instrumental music department in addition to, or in lieu of, a fee? ____

25. Again, if the answer to item 23 is "YES," when do these private teachers schedule lessons in the school building?
   a. On Saturdays ____
   b. After school hours ____
   c. During school hours ____

26. If the answer to item 23 is "NO," does school policy prohibit the use of school facilities for private instruction? YES____; NO____.
27. Who pays the private teacher for private instrumental instruction? (Please check)

a. Students
b. Parent groups
c. Board of Education
d. Others (specify)

28. Is the school instrumental music teacher permitted to give private lessons on the school premises for a fee? YES___; NO___.

29. If the above answer is "YES," does the instrumental music teacher pay a fee for the use of the school studio facilities when giving private lessons? YES___; NO___.

30. What per cent of the beginning instrumental music students study privately during the first year? ___

31. What per cent of the intermediate students study privately during the second year? ___

32. Do those students who have had no private lessons meet for "individual instruction" with the band director? YES___; NO___.

33. What is the principal reason for students not studying with private teachers? (Please check)

a. Private teachers not available
b. Lack of student interest
c. Lack of parental interest
d. Parents cannot afford the additional cost
e. Not encouraged by the director

34. Summarize briefly your attitude toward the relation of private study to the entire school instrumental music program.
APPENDIX B

Rules and Regulations
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OMEA COMPETITIVE MUSIC FESTIVALS
1961 - 1962
PART I
DIRECTIONS FOR DISTRICT AND STATE COMPETITIONS CHAIRMEN, DISTRICT PRESIDENTS, AND REGION CHAIRMEN.

PROGRAMS: All programs should contain the following sentence: "This competition is held under the authority of the Ohio Music Education Association, E. Richard Shoup, President, and Frederick R. Walker, State Competitions Chairman, and with the approval of the Ohio State North Central Committee. In direct charge is ____________, Local Chairman."

ADJUDICATORS AND ADJUDICATING

NUMBER OF ADJUDICATORS: Three adjudicators must be used on all large group events. One additional adjudicator is needed to adjudicate band and orchestra sight-reading. One additional vocal adjudicator is needed to conduct a sight-reading clinic in state finals only.

One adjudicator is needed for solo and ensemble events.

ADJUDICATING: Adjudicators must be selected from the current adjudicators' list that appears in the September Triad. No adjudicator will be allowed to adjudicate in his own district.

Local chairmen of district competitions should assign adjudicators to judge only the events in which they are qualified.

ADJUDICATORS FOR THE STATE FINALS FOR BANDS, ORCHESTRAS AND CHORUSES are selected and assigned by the Adjudication Affairs Committee, James W. Middleton, Chairman, 904 Cory St., Fostoria, Ohio. Direct all correspondence concerning adjudicators to Mr. Middleton.

ADJUDICATORS FEES: For all district competitions, fees for adjudicators will be $35.00 per day, $20.00 per half day,
plus 7¢ per mile for round trip mileage. FEES FOR STATE FINAL SOLO-ENSEMBLE, BAND, ORCHESTRA, AND CHORUS competitions for adjudicators will be $50.00 per day, plus 7¢ per mile round trip mileage. A day of judging shall not be more than 7 hours. A maximum of one hour overtime is allowed at $5.00 for each half hour or fraction thereof.

BRIEFING OF ADJUDICATORS: Adjudicators should be advised to report to the local chairman thirty (30) minutes before the time of the competition. This time should be used to instruct and familiarize the adjudicators with the rules and regulations listed in this booklet.

Advise the adjudicators as to the length of the lunch period. The afternoon session should begin promptly as scheduled. It is unfair to make an organization wait. In order to meet this ever-existing problem, it may be necessary for the chairman to provide lunch on location for the adjudicators.

RATINGS: The Ohio Plan of rating is to be used. The five rating plan is as follows:

Rating I—An outstanding performance, with very few technical errors and exemplifying a truly musical expression. This rating should be reserved for the truly outstanding performance.

Rating II—An unusual performance in many respects, but not worthy of the highest rating due to minor defects in performance, ineffective interpretation or improper instrumentation.

Rating III—An acceptable performance but not outstanding. Showing accomplishment and marked promise, but lacking one or more essential qualities.

Rating IV—A poor performance showing many technical errors, poor musical conception, lack of interpretation, incomplete instrumentation, or lacking in any of the other essential qualities.

Rating V—A very poor performance indicating deficiencies in most of the essential factors and indicating that much careful attention should be given to the fundamentals of good performance. This rating should be used sparingly and only when it is possible to cite major faults.

The decision of the judges shall be final. No plus or minus signs should be used in final ratings.

—2—
RECONCILING RATINGS: Final ratings will be determined as follows:

A. First, determine the concert or prepared music rating by reconciling the ratings of the three adjudicators according to Chart A.

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B. Second, determine the final rating by reconciling the concert rating with the rating given by the sight-reading adjudicator according to Chart B.

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RULES AND REGULATIONS

RULES: Chairmen should familiarize themselves with the current rules and regulations. Enforce the rules completely and impartially. A competition MUST have rules to assure uniformity over the entire state.

EVENT ENTERED: District and State Finals Chairmen will accept only those events specifically listed on the front of the solo and ensemble application blank.
CERTIFICATES: In district and state finals, all I and II ratings in both large group and solo and ensemble shall receive a certificate. Certificates should be typed. It is advisable to issue certificates on the day of the competition, to avoid mailing them, plus added confusion. Have as much of the certificate filled out as possible before day of the competition, as to date, location, etc.

STATE ELIGIBILITY FOR LARGE GROUPS: All winners of a I rating in Senior High School district competition in large group events are eligible for state finals competitions.

STATE ELIGIBILITY FOR SOLO AND ENSEMBLES: All winners of a I rating in Senior High School district solo and ensemble competition in Group A only, are eligible for state finals competitions. Winners of a I rating in Groups B and C are NOT eligible for state finals. Entry in each Group is determined entirely upon the difficulty of music performed. For further information see rules under Classification in the section on Solos and Ensembles.

ENTRY FEES: The fee for all solo events will be $2.00 per solo; all ensembles will be $3.00 per ensemble; all large groups will be $20.00 in the district and $25.00 in the state finals. District Junior High contests set their own fee.

SIGHT-READING: It is required of all bands and orchestras in Senior High district and state events.

It is required that all choruses participate in the Sight-Reading Clinic at the state finals.

DUETS: Accompanied or unaccompanied duets are not permitted. Duets accompanied by piano or harp are to be entered as miscellaneous trios and the accompanist MUST be a bona fide student.

MEMORIZATION: Required of all Senior High vocal and instrumental soloists and for vocal ensembles in both district and state competition. There is a penalty of one rating if music is used. Memorization is not required in Junior High events.

SNARE DRUM COMPETITION: This event must include sight-reading except in Junior High. Allow 10 minutes per soloist. Any type snare drum (on a sling or stand) is permissible.

STRINGS: Allow 10 minutes for strings.

MUSIC: All music performed is to be judged. There is a penalty of one rating for failure to provide each adjudicator with scores of all the music performed.

The committee suggests that no large group repeat a number which has been performed in competition during the previous three (3) years.
Music to be performed by Senior High Bands: Each band will play three numbers in any order to best fit the organization; one select number must be a march or chorale. The required number must be played by every group participating in the competition. The second selected number may be taken from any source that the director chooses. There is no limitation. The required number for each classification is announced in the Triad.

There will be two required numbers for Senior High Bands; one for the District Event and one for the State Event, the latter being slightly more difficult. Neither number may be used as a selected number in either event.

Music to be performed by Senior High Orchestras: Each orchestra will play at least two numbers, the first, a selected number, may be taken from any source or classification that the director chooses. There is no limitation. The second, the required number, must be played by every group participating in the competition. The required number for each classification is announced in the Triad. The performance of a third number is recommended, either for strings or as a warm-up number for the entire orchestra. There are 3 required numbers for orchestra in each classification. The director may choose any one of the three, which best fits his group.

There is no district competition for orchestras. Any Senior High School orchestra is eligible to enter the state final orchestra competition.

Music to be performed by Senior High Choruses: Each chorus will sing three numbers in any order to best fit the organization. The warm-up number and the second select number may be taken from any source. The required number for each classification is announced in the Triad, and must be sung.

There will be two (2) required numbers for Senior High choruses; one for the District Event, and one for the State Event, the latter being slightly more difficult. Neither number may be used as a selected number in either event.

SIGHT-READING PROCEDURE FOR SENIOR HIGH BANDS AND ORCHESTRAS: Sight-reading shall be administered following the playing of the prepared numbers. Sight-reading shall be closed to any audience. The sight-reading stage must be a room large enough to comfortably seat the organization, and the adjudicator, such as an ordinary music room. One adjudicator is sufficient.

Suggested room procedure is as follows:
  a. Seat the organization.
  b. Distribute the music.
c. Allow the director two minutes to study the score.
d. Allow an additional two minutes for the director and the organization to study parts, count rhythms, sing parts and discuss the composition.
e. The reading shall be continuous. The director may call out the strain numbers or letters, or sing parts. One stop need not necessarily lower the rating.
f. Collect the music.
g. Clear the room.

SIGHT-READING PROCEDURE FOR SENIOR HIGH CHORUSES: Sight-reading clinic shall be administered following the singing of the prepared numbers in state finals. The clinic shall be closed to any audience, and there is to be NO RATING given. The sight-reading stage must be a room large enough to comfortably seat, or have risers large enough for the largest group entered in the competition, such as an ordinary music room. One clinician is sufficient.

Suggested room procedure is as follows:

a. Seat the organization.
b. Distribute the music.
c. Allow the director two minutes to study the score.
d. Allow an additional two minutes for the director and the organization to study parts, count rhythms, and discuss the composition.
e. The reading shall be continuous. The director may call out the strain numbers or letters, or sing parts.
f. Individual part singing not permissable ahead of the choral sight-reading.
g. No rating or suggested rating is to be given.
h. Collect the music.
i. Clear the room.

ADJUDICATOR’S SCORES: (for all numbers) Three condensed scores (one for each adjudicator) are required. A single instrument part (solo cornet) is NOT acceptable. The local chairman may waive this requirement where no score is published and providing the local chairman IS NOTIFIED AT THE TIME THE APPLICATION IS FILED.

The participating groups furnish ALL scores. There will be a penalty of ONE RATING for failure to provide the adjudicators with scores.

Solo and ensembles must provide a legible score for the judge or receive a penalty of 1 rating.
DETAILS OF MANAGEMENT

O.M.E.A. MEMBERSHIP: Require all directors to present their current membership card at the registration desk. Check with our WASHINGTON OFFICE:

Music Educators National Conference
1201 Sixteenth Street N.W.
Washington 6, D. C.

on competing directors by sending in an alphabetical list immediately following your deadline date. This will be returned in a very few days. It is permissible for the local chairman to collect dues for the membership and forward it to the O.M.E.A. membership chairman. MEMBERSHIP IN OMEA MUST BE ENFORCED.

SCHEDULING: All participants within an event within a classification shall be scheduled consecutively. Allow your adjudicators time to do a good job.

The order of performance shall be determined by the chairman and forwarded to the directors as soon as possible, after the deadline date.

Minimum times are:
Vocal solos and ensemble events:
5 min. performance time
2 min. writing time
7 min. total schedule time

Instrumental solo and ensemble events:
6 min. performance time
2 min. writing time
8 min. total schedule time

All drum solos must have 10 minutes total schedule time.
String solo and ensemble:
8 min. tuning and play
2 min. writing time
10 min. total schedule time

CLASSIFICATION: There shall be six (6) Senior High classifications (A-1, A-2, B-1, B-2, C-1, and C-2) in the large group classifications. For music competitive purposes these shall be determined by the school enrollment at the end of the first month of school by using the total enrollment of grades 9 to 12 inclusive, excepting that grades 10 to 12 may be used where the school is so organized and only students in grades 10 to 12 are used in the competing units. The
following classification shall be used for band, orchestra, and chorus competition:

- **A1**—1201 or more
- **B1**—401 to 750
- **C1**—151 to 250
- **A2**—751 to 1200
- **B2**—251 to 400
- **C2**—1 to 150

An organization may enter a higher classification than the enrollment of the school specifies, but not a lower one.

**CLASSIFICATION OF SCHOOLS INVOLVED IN CONSOLIDATION:** The decision by the committee was that schools count the enrollment of the upper four grades, whatever these may be, such as 7, 8, 9 and 10; or 8, 9, 10 and 11.

For Senior High solo and ensemble competitions there shall be three (3) levels of classification designated as Group A, Group B, and Group C. Each of these three classes would be open to students from any high school regardless of the enrollment in the high school. Eligibility for entrance into any one of the three classes would be determined solely by the music performed: Group A, difficult; Group B, medium difficult; Group C, easy. A complete list of compositions for all solo and ensemble events for all classifications is published, and may be secured from the State Competitions Chairman. Participants shall be required to perform only music from these lists and their choice of music will determine the classification to be entered in the District Contests.

**TAPING OF PROGRAMS:** Under **NO** circumstances are tapes allowed to be made of any event during the performance.

**APPLICATION BLANKS, CERTIFICATES AND RATING SHEETS:** It is suggested that a place be set aside from the registration desk where certificates, rating sheets and state application blanks can be distributed. **PLEASE NOTE,** all participants receiving a I rating must fill out a new application blank and **SEND TO THE STATE CHAIRMAN FOR THAT EVENT.** Local chairmen should have a sufficient supply of application blanks.

**NO DATE CHANGES:** The dates listed in the Triad must be adhered to, unless errors appear. Junior High Chairman must arrange contest dates so as not to conflict with Senior High.

**ADJUDICATION BLANKS:**

ORDER ALL HIGH SCHOOL MATERIALS FROM FREDERICK R. WALKER, OAKWOOD HIGH SCHOOL, DAYTON 19, OHIO, Phone AXminster 3-1121. (Be sure to order by number and quantity.)

1. Wind solo
2. Band
3. Wind Ensemble
4. Vocal Solo
5. Choral Groups
6. Piano
7. Percussion
8. Sight-reading—Band and Orchestra
9. Orchestra and String Ensemble
10. String Solo
11. Sight-reading—Choral Groups

ORDER ALL GRADE AND JUNIOR HIGH MATERIALS FROM DANIEL BAKER, LINDEN-MCKINLEY HIGH SCHOOL, COLUMBUS 11, OHIO. (Be sure to order by number and quantity.)

1. Vocal and Instrumental Solo
2. Vocal and Instrumental Ensemble
3. Band, Orchestra, and Chorus
4. Piano
5. Percussion Solo and Ensemble

COST AND METHOD OF PAYMENT:

The Adjudication Blanks above are $3.00 per 100.
All Application Blanks are $2.00 per 100.
Small Certificates are $7.50 per 100.
Large Certificates are $12.50 per 100.
Director Reports of Adjudicators are $2.00 per 100.
Solo-Ensemble Required Music List — $0.50.

The statements that will accompany the supplies will ask that all checks be made payable to H. Wayne Ramsey, Treas., Music Department, The Ohio State University, Columbus 10, Ohio. The checks or money orders should be sent directly to MR. RAMSEY.

SIGHT-READING MUSIC FOR BAND, ORCHESTRA, AND CHORUS: Each district and state finals chairman will purchase his own sight-reading music. Obtain it from Guy Boswell, Euclid Music House, 6405 St. Clair Ave., Cleveland, Ohio.

RATINGS: All ratings should be posted in a central location, as soon as possible, after the classification has been completed, or at the noon hour.

PIANOS: All pianos must be carefully checked to A-440. This is a must for a successful competition.

EQUIPMENT: Provide a sufficient number of music stands and chairs to accommodate the largest group scheduled. Please advise the participating directors of other equipment you will furnish, such as risers, pianos, percussion equipment, etc.
**RATING SHEETS:** The chairman of the district and state large group, and solo and ensemble events should NOT pick up the rating sheets until all competing individuals or groups in a classification have performed. The only exception is when an event takes place in both the morning and the afternoon—morning sheets can be taken up.

**REPORTS**

**TO THE DISTRICT CHAIRMEN:** Please send immediately after the contest, to the respective STATE FINALS CHAIRMAN a list of those eligible for the state finals. See back of the application blank for proper chairman. Break this report down so that it reaches the proper chairman as soon as possible. Certify only the entrants specifically listed on the official application blank.

**TO MR. DANIEL BAKER, LINDEN-McKINLEY HIGH SCHOOL, COLUMBUS 11, OHIO:**

1. Form A (Large group) or Form B (solo and ensemble). In making this report do not eliminate duplications. **If a student is in two events, he or she should be counted twice.**

2. Two copies of your official program. On one program list all ratings. **PLEASE MAIL IMMEDIATELY FOLLOWING COMPETITION.**

**TO FREDERICK R. WALKER, OAKWOOD HIGH SCHOOL, DAYTON 19, OHIO:**

1. Form A, B, C, or D to match the event.

2. Financial statement, deadline May 15th.

**TO THE STATE FINALS CHAIRMEN:** Report all large groups receiving I ratings to Fred Walker, immediately so they can be prepared for Triad publication.

Send one copy of your official program, and comments on your adjudicators noting unsatisfactory work and extremely fine work to James Middleton, 904 Cory St., Fostoria, Ohio.

**FILE:** Preserve all information on your competition until the close of the school year. There is often need for additional information.

**WATCH THE TRIAD** for additional information on your competitions, it is the official O.M.E.A. publication and should be very valuable to you.

**MAILING LISTS:** Obtain these from your District President, after the December Board Meeting. Mail information on your event well in advance of your deadline. **Enforce THE DEADLINE.** Participating directors are to order **ALL AP-**
All competitions are to use official blanks.

District Chairman will issue all blanks for state finals.

COMPENSATION FOR COMPETITION CHAIRMEN: The competition may pay the chairman the sum of $50, if the district finances permit. This was made optional by the committee, not mandatory. $50.00 is the maximum allowed for any one contest—if there are co-chairman, the $50.00 must be divided by the co-chairman.

PLAQUES: A plaque will be awarded to large groups that receive a I rating IN STATE FINALS. This applies to the final rating. Such plaques will be furnished the Chairmen of the State Finals by the Chairman of the Competitions Committee, before the event takes place.

MEDALS: Chairmen of State Final solo and ensemble competitions should have first and second division medals on hand to sell winners of I and II ratings at the day of the contest. Chairmen should secure medals from Vance O'Donnel, Alliance High School, Alliance, Ohio.

Directors of bands, orchestras, and choruses that receive a final rating of I or II, may order MEDALS directly from Vance O'Donnel, Alliance High School, Alliance, Ohio. The price is 85¢ each, plus 75¢ per order for mailing charges. All checks should be made payable to Wayne Ramsey, Treasurer O.M.E.A.

STATE COMPETITIONS CHAIRMAN SHALL DECIDE WHEN ANY PARTICIPANT MAY OR MAY NOT PASS OVER DISTRICT BOUNDARY LINES IN ORDER TO COMPETE IN ANOTHER DISTRICT.

PART II

DISTRICT AND STATE SOLO AND ENSEMBLE COMPETITIVE FESTIVALS

1. CLASSIFICATION OF EVENTS: Competition in the District Competitions will be held on three (3) levels designated as Group A, Group B, and Group C. Each of these three classes are open to students from any high school regardless of the enrollment in the high school. (a) Entrance into the three classes will be determined solely by the music performed. Size of the school has no bearing on the matter. A list of compositions prepared by specialists in the various categories will be used to select the music that is performed. The general designation is that music for Group A, is difficult; Group B, of medium difficulty; and Group C, is easy.
(b) Participants will be required to perform only music from these lists and would decide by their choice of music the classification to be entered in the District Contests.

(c) Only contestants who receive a I rating in Group A of the District Contests are eligible to compete in the State Final Contest.

(d) It is recommended that soloists who receive a I rating in Group B at the District Contest, compete in Group A the following year.

(e) It is recommended that soloists who receive a I rating in Group C at the District Contest, compete in a higher classification the following year.

(f) Ensembles are free to choose each year the class in which they wish to compete. However, only ensembles receiving a I rating in Group A are eligible for State Final Contest.

2. ELIGIBILITY: A participant must be a bona fide member of the band, orchestra, choral group of the school he represents, if such an organization exists in the school. The applicant must not be over 20 years of age. Piano players, not a member of any school organization, must have their application signed by the music teacher of the school. All applications must be signed by a member of OMEA in good standing. Improper behavior, unsportsmanlike conduct, destruction of property, or smoking in the buildings by participants will disqualify an event. Dues for the current year must be paid before an application can be accepted. Annual dues run from July to July and are payable to the OMEA, 1201 16th Street NW, Washington, D. C. $10.00 gives active membership in both OMEA and Music Educators National Conference. Membership includes a one-year subscription to the TRIAD and the Music Educators Journal.

3. MUSIC REQUIREMENT: All vocal and instrumental soloists, and vocal and instrumental ensembles must select the music from the prepared list that is published by the OMEA Competitions Committee. This Selective List is published in the September 1960 Triad. The List may also be obtained from Frederick Walker, Competitions Chairman, Oakwood High School, Dayton 19, Ohio. A charge of fifty cents ($ .50) per list is necessary on all orders sent to Mr. Walker, and money must accompany order.
4. MEMORIZATION OF MUSIC: All solos and vocal ensembles must be memorized for both District and State competition. Failure to perform from memory will cause a penalty of one rating.

5. MUSIC FOR ADJUDICATORS: A complete score for each ensemble and a copy of the solo for each soloist must be handed to the adjudicator for use during the performance. Lack of music—penalty one rating lower. Measures should be numbered.

6. TIME LIMITS: A minimum schedule time of 7 minutes for vocal solos and ensembles, 8 minutes for instrumental solos and ensembles, and 10 minutes for drum solos, which must include sight-reading, is permitted. Also 10 minutes for strings including tuning. The performance, time including tuning, shall be two minutes less, so as to enable the judge to write adequate comments.

7. ENTRANCE LIMITATIONS: Schools may send as many soloists in any event that they desire. A student may enter in only 3 solo and ensemble events. Only 2 ensembles from any one school are permitted in any one classification.

8. THE OHIO PLAN OF ADJUDICATION: The five rating plan will be used: I, II, III, IV, V. The decision of the judge shall be final. Where the director desires, the entrant may perform for "comment only" — no rating, in district competition only.

9. STATE ELIGIBILITY: Entrants obtaining I rating in District competition in Group A are eligible for STATE competition. Eligible entrants MUST obtain a new application blank (with judging sheet at district competition) from district chairman and this should be sent to the STATE FINALS chairman AT ONCE. (See deadline below in No. 10.) Only events listed on the application blank will be accepted in State competition.

10. DEADLINES FOR ENTRIES: The deadline date for all contest entries must be postmarked by midnight Thursday, (sixteen days prior to the contest date in all district and state events).

11. DIRECTING AN ENSEMBLE: Any direction of an ensemble by the director or teacher will cause the ensemble a penalty of two ratings.

12. REGISTRATION: Performers must register at the desk at least 1/2-hour before the scheduled performance time.

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13. **ENTRY FEES:** The entrance fee is $2.00 for each soloist, $3.00 for each ensemble and $2.00 for the creative event. The fee must accompany the application. Districts may alter these fees only as they apply to their respective districts. Make checks payable to the local chairman.

14. **AWARDS:** Competition chairman will award certificates to each soloist and each ensemble earning a I or II rating. Medals may be purchased for all winners of I and II at the STATE FINALS ONLY. These will be on sale at the registration desk for $0.85 each (present your rating sheet). After the Competition they will be available from Vance O’Donnell, Alliance High School, Alliance, Ohio.

15. **HEARING OTHER GROUPS:** It is a required part of the competition that participants must hear other soloists and groups perform.

16. **REQUIREMENTS FOR SCALE PERFORMANCE FOR INSTRUMENTAL SOLOISTS:** Contestants in all instrumental events except drums will be asked to perform certain scales in addition to the prepared solo.

(a) All wind instrumental events except trombone will be asked to perform the chromatic scale and, in addition, one major scale selected from the following keys: C, F, G, D, A, E, Bb, Eb, Ab.

(b) Trombone, violin, viola, cello, and piano will be asked to perform any two major scales selected from the following keys: C, F, G, D, A, E, Bb, Eb, Ab.

(c) String bass will be asked to perform any two of the following major scales: G, C, D, F, Bb.

(d) Contestants must perform scales from memory.

(e) Scales are to be played evenly and smoothly, each tone of the scale to receive one beat at a metronome speed of 80 to 120 beats per minute.

(f) All scales are to be played ascending and descending one octave except clarinet, violin and piano. These instruments will play each scale two octaves.

(g) Scale performance will be included in the final rating.

(h) Drum soloists will be asked to sight-read and play some rudiments.
PART III
DISTRICT AND STATE BAND, ORCHESTRA
AND CHORUS (Mixed, Girls, Boys)
COMPETITIVE FESTIVALS

1. CLASSIFICATION OF SCHOOLS: School enrollment for music competitive purposes is determined at the end of the first month of school by using the total enrollment of grades 9 to 12, inclusive, excepting that grades 10 to 12 may be used where the school is so organized and only students in grades 10 to 12 are used in the competing units. The following classification shall be used for band, orchestra and chorus competition:

   A1—1201 or more  B1—401 to 750  C1—151 to 250
   A2—751 to 1200  B2—251 to 400  C2—1 to 150

   An organization may enter a higher classification than the enrollment of the school specifies, but not a lower one.

2. ELIGIBILITY: Membership in OMEA is required of the director of every organization. Dues for the current year must be paid before an application can be accepted. Annual dues run from July to July and are payable to the OMEA, 1201 16th St. N.W., Washington, D.C. $10.00 gives active membership in both OMEA and Music Educators National Conference. Membership includes a subscription to the TRIAD and the Music Educators Journal. An organization member must be a bona fide member of the school and not over 20 years of age. Improper behavior, unsportsmanlike conduct, destruction of property, or smoking in the buildings by participants will disqualify an organization.

3. MUSIC REQUIREMENT: Bands shall perform three numbers: a required number and two selected numbers, one of which MUST be a march or chorale. All three to be judged. Orchestra shall perform the required and one selective number. A second selective number MAY be used also. It may be just for strings or full orchestra. Choruses must perform three (3) numbers; a required number and two selected numbers, one of which can be an easy warm-up number. There will be TWO (2) REQUIRED NUMBERS FOR CHORUS AND BAND COMPETITIONS—ONE FOR DISTRICT, ANOTHER FOR STATE FINALS, THE LATTER BEING SLIGHTLY MORE DIFFICULT. NEITHER REQUIRED NUMBER CAN BE USED AS A SELECT NUMBER IN EITHER CONTEST. ORCHESTRAS IN EACH CLASSIFICATION WILL HAVE THREE (3) REQUIRED
NUMBERS TO CHOOSE FROM. ANY ONE OF THE THREE MAY BE USED. This gives the orchestra director a better chance to select a number that fits his particular group. The required numbers for Band, Orchestra and Chorus are listed in the November TRIAD. The selected numbers may be the director’s choice from any source or classification. It is suggested that numbers which have been used in competition during the previous three years should not be repeated.

4. SIGHT-READING: Required of bands and orchestras in district and state competition. Choruses must participate in the sight-reading clinic in the State Final Competition only. No rating to be given for chorus sight-reading.

5. MUSIC FOR ADJUDICATORS: All groups MUST furnish one (1) complete condensed score for each of the three adjudicators for all numbers performed (THIS INCLUDES THE REQUIRED NUMBERS). Scores are to be given to the room chairman before the performance and will be returned to the director at the end of the event. Measures should be numbered. Those who fail to provide scores for adjudicators will be lowered one rating.

6. TIME LIMITS: The following time limits for the whole time used by any group will be followed in all events: CHORUS (mixed, girls, boys): Class A, 20 minutes; Class B, 20 minutes; Class C, 15 minutes; BAND AND ORCHESTRA: Class A bands and orchestras 35 minutes, play 25 minutes; Class B bands and orchestras 30 minutes play 18 minutes; Class C bands and orchestras 25 minutes play 15 minutes. Each organization will play 3 numbers consecutively without interruption. Bands and orchestras are to be timed from the minute the Director or first player steps on the playing stage. If the director takes too much time setting up his band or tuning and runs into his allotted playing time he will be stopped by the room chairman at the end of his playing time regardless of whether he has finished his numbers.

7. ORDER OF PERFORMANCE: The order of performance may be determined by the chairman and forwarded to the directors on the day following the deadline for entries. It is recommended that groups traveling the greater distance be allowed to perform near the middle of the day whenever possible. All groups of a class should perform together.

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8. **THE OHIO PLAN OF ADJUDICATION:** The five rating plan will be used. The decision shall be final. Where the director desires, the organization may perform for “comment only”—no rating.

9. **STATE ELIGIBILITY:** All schools must compete in their own district contest. State competitions chairman MAY allow a change in district in hardship cases. Organizations receiving a I rating in district competition are eligible for State competition. Eligible organizations MUST obtain a new application blank from the District Chairman (with judging sheets at district competition) and this should be sent to the STATE FINALS chairman AT ONCE. (See deadlines below in No. 10.)

10. **DEADLINES FOR ENTRIES:** The deadline date for all contest entries MUST be postmarked by midnight Thursday, (sixteen days prior to the contest date in all district and state events).

11. **HEARING OTHER GROUPS:** It is a required part of the competition that participants must hear other groups perform.

12. **SIZE OF GROUPS:** Orchestras may be of any size. Choruses must have 12 or more members. Directors with exceptionally large groups should check with the local competition chairman to ascertain if stage facilities are adequate. **THE MAXIMUM NUMBER OF PLAYERS FOR BANDS IN OMEA COMPETITIONS SHALL BE 90.** There shall be no restrictions as to instrumentation in DISTRICT COMPETITIONS so long as the maximum of 90 players is observed. Maximum for Choruses—120.

13. **ENTRY FEES:** $25.00 per group for STATE FINALS. $20.00 per group for district competitions, unless otherwise specified by district officers. Fees are payable to the local chairman.

14. **AWARDS:** Competition chairmen will give certificates to organizations receiving I or II ratings. **Plaques** will be given to groups receiving a final rating of I. **Medals** may be purchased for all winners of I and II at the **State Finals Only.** These may be ordered by the Director from Vance O'Donnell, Alliance High School, Alliance, Ohio. The cost is 85¢ each, plus 75¢ per order for mailing charges. A check or money order, (made out to Wayne Ramsey, Treasurer) for the full amount must accompany the order.

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Note: Publicity by radio or newspaper claiming "State Championship" for any particular group is considered unethical under the group rating system. **Such practices can be the basis for elimination from further OMEA events.**

**PART IV**

**CREATIVE EVENT FOR ORIGINAL COMPOSITIONS**

1. **ELIGIBILITY:** Any student in Ohio schools whose music teacher (school or private) is a current member of the Ohio Music Education Association is eligible to submit a composition for criticism and/or rating.

2. **ENTRY BLANK:** A special Creative Events blank must be used. This blank may be secured from the COMPECTIONS CHAIRMAN or from your OMEA District President. This event will not be held in conjunction with the district competitions.

3. **TIME OF ENTRY:** The deadline for entries is April 1. All compositions should be sent to the Competitions Chairman.

4. **ENTRY FEE:** The entry fee for the creative event is $2.00 per single composition and $3.00 for more than one. This fee should be enclosed with the composition when submitted.

5. **PLAN FOR ADJUDICATION:** Adjudicators from the field of music theory and composition will write a criticism for each composition and will award a rating of I, II, III, IV, or V. Decisions of the adjudicators will be considered final.

6. **RECOGNITION:** When a composition is awarded a Superior (I) or Excellent (II) rating, the student is invited to return a copy of the composition to the OMEA File of original compositions for possible recognition at a future date in the national contests, radio broadcasts, and creative exhibits. When a composition is selected for such use the composer will be notified. The student should indicate on entry blank if composition submitted should be retained for the file or returned.

7. **RETURN OF COMPOSITIONS:** Unless the student indicates that the copy submitted may be retained for the OMEA file, the copy will be returned, after the adjudication is completed. The date is usually about May 15. Please enclose self-addressed envelope for mailing.
Classification for Compositions

1. a. Instrumental solo with piano accompaniment
   b. Piano solo
2. Ensembles — Duet, Trio, or Quartet
   a. for woodwind
   b. for brass
   c. for strings
   d. for mixed instrumentation
      with or without piano accompaniment
3. Vocal solo with piano accompaniment
   a. with original poetry
   b. with selected poetry
      Indicate accurate source of poetry
4. Vocal ensembles in two, three, or four parts, as
   Trebel voices — SA, SSA, SSAA
   Male voices — TB, TTB, TTBB
   Mixed voices — SAB, SATB
   a. with original poetry
   b. with selected poetry
      Indicate accurate source of poetry
   Two part ensembles should have accompaniments
5. Larger forms of music (accepted in 1954 from advanced
   students only). Student members of OMEA at the
   college level are encouraged to enter their work in this
   classification.
6. Creative work, individual or group, from the elementary
   grade level.

Contact the Competitions Chairman for further explanation
of Creative Event, and basis for adjudication.

PART V

JUNIOR HIGH AND GRADE SCHOOL
COMPETITIVE EVENTS

1. CLASSIFICATION OF JUNIOR HIGH AND GRADE SCHOOLS
   a. All solo entries will compete by Grades (7-8-9).
   b. All ensembles will be grouped by grades as much
      as possible.
   c. Large group events:
      A. 601 and up in Junior High Grades 7-8-9.
      B. 1-600 in Junior High Grades 7-8-9.
      C. 601 and up in Grade Schools 5-6-7-8.
      D. 1-600 in Grade Schools 5-6-7-8.
      E. 601 and up in combined grade schools represen-
         ting 1 Board of Education. 5-6-7-8-9
         Grades.
      F. 1-600 in combined grade schools representing
         1 Board of Education. 5-6-7-8-9 Grades.
2. **ELIGIBILITY**
   a. Membership in the OMEA is required of the director of every soloist, ensemble or large group.
   b. Only students from grades 7-8-9 may participate in solo and ensemble events.
   c. Only students from the 5th through the 9th grades may participate in the Junior High and Grade School large group event.
   d. A student may participate in the Junior High and Grade School large group event and in a Senior High School large group event in the same year.
   e. A student may not participate in Junior High solo and ensemble events and High School solo and ensemble events the same year.

3. **MUSIC REQUIREMENTS**
   a. There are no required numbers in any of the Junior High and Grade School Competitive Events. It is recommended by the Competitions Committee that good music be selected, preferably using some of the easier material found in the Selective Music Lists published by MENC.
   b. Solos or ensembles need not be memorized for the Junior High and Grade School events.
   c. A complete score for any music performed on the contest stage must be furnished the Adjudicator by the contestant. If the Adjudicator does not have a score to follow he is within his rights to refuse to judge the contestant. **ALL MEASURES OF A SELECTION SHOULD BE NUMBERED.**
   d. The following playing times for Junior High and Grade School Competitions must be adhered to:
      - Bands ..............................................20 minutes
      - Orchestras ........................................20 minutes
      - Choruses ........................................15 minutes
      - Solos and Ensembles ......................... 7 minutes
      - Drum Solos and Ensembles ...............10 minutes

4. **DEADLINE FOR ENTRIES**
   a. The deadline date for Junior High and Grade School Competitive Events must be postmarked by midnight Thursday, (sixteen days prior to contest date). **CHAIRMEN ARE INSTRUCTED TO RETURN APPLICATIONS RECEIVED AFTER DEADLINE DATE.**

5. **ORDER OF PERFORMANCE**
   a. The order of performance shall be determined by the chairman and forwarded to the directors as soon as possible, after the deadline date.
6. ADJUDICATORS
   a. All Adjudicators must be from the OMEA Adjudication List as prepared by the Adjudications Committee of the Competitions Committee. All correspondence concerning Adjudicators should be with the Adjudications Chairman of the Competitions Committee. His decisions are final and have the backing of the Chairman of the Competitions Committee.
   b. No Adjudicator will be allowed to work in his own district.
   c. There must be three (3) Adjudicators for all large groups.

7. AWARDS
   a. Certificates will be awarded to groups or soloists who receive ratings of I or II.

8. ENTRY FEES
   a. Entry fees will be set by each district.

Junior High Affairs State Chairman is Daniel Baker, Linden-McKinley High School, Columbus 11, Ohio.

PART VI
QUALIFICATION REQUIREMENTS FOR OHIO ADJUDICATORS

1. Degree in music or music education from a recognized music school, college, or university.

2. A minimum of five successful years of teaching experience in music in secondary schools or colleges.

3. Resident of Ohio, working on the secondary school or college level, at least one year prior to date of application.

4. OMEA Competitions Committee acceptance of applicant’s specific success in the music contest area as a director of participants. A contest record resume is to be presented at the time of application; this report is to include exact ratings received in district and state large group events.

5. Approval by a majority of the committee is required for acceptance. Character and musicianship are to be considered.

6. Observe a full day at an official OMEA District, Region, or State Contest in the area or areas in which the applicant wishes to be approved. Contest Observation Form will be filled out and signed by the adjudicator or adjudicators observed. No applicant should observe at a Contest where his own students are competing. Arrangements should be made with contest chairman or adjudicators before day of contest.
DIRECTIONS TO JUDGES

We are all agreed that the most significant factor in the success of the contest, both to the participant and to the future of the contest movement, is effective judging. The competitions committee of the OMEA feels that the setting down of a few suggestions for the judges should lead to greater uniformity in procedures and a better understanding on the part of the judges as to their duties and responsibilities.

The adjudicator has a moral obligation not to accept an invitation to judge in a field where he is not qualified.

The judge listens intently to the performance and with the aid of a score makes comments on the performance, and assigns a rating. The comments will be written. The rating sheet will indicate the principal headings which will guide the judge in organizing his listening and comments. Strong and weak points alike in the performance should be stressed, with suggestions for improvement.

You are asked to study the following suggestions, and ask yourselves these questions.

1. Am I judging these performances on the proper level—professional or school level? The norm for district events will necessarily be lower than for the state finals. The class C and B schools should not be judged on the same level as the class A schools.

2. Am I writing as much constructive comment as the time schedule permits?

3. Is my comment friendly and helpful, not sarcastic and pointed?

4. Do I write so that my comments are clear and understandable? Is my writing legible?

5. Can I justify my final rating? Does it coincide with the written comments and letter markings I have given on the sheet?

6. Have I been able to give motivation and encouragement even though the performance is mediocre?

7. Have I suggested ways to improve the performance without casting an unkind reflection upon the ability of the teacher or director?

INSTRUCTIONS

1. The OHIO PLAN of five ratings is being used: I, II, III, IV, V. All five ratings will be used when the quality of the performance warrants it.

2. Do not use plus or minus signs in your final ratings. Do not give up your ratings until the conclusion of an event.
3. In both district and state contests instrumental and vocal solos and vocal ensembles are to be performed from memory. The adjudicator is to lower the rating one number if music is used, and he should indicate that fact on the rating sheet. All music performed is to be judged.

4. Do not fall behind in the time schedule. It is extremely important that various events end on time. It is the responsibility of the judge to operate his stage on schedule. Stop events that exceed the time limit. Stopping an event shall not lower a rating.

5. The percussion judge must be prepared for sight-reading. He will probably prefer to bring his own reading material. Snare drum rudiments will be asked for only at the discretion of the judge. The chairman has been asked to allow 10 minutes in the schedule for each drummer. The contestant may use a drum on a stand or on a sling.

6. Judges are urged to familiarize themselves with the Rules and Regulations contained in this booklet.

7. The judge must report to the contest chairman at least 30 minutes before the scheduled time of the start of the first event, or when local chairman so states. He should assume responsibility for starting the afternoon session on time, even at the cost of a short lunch period.

8. Since 1955, judges are not permitted to converse with contestants during contest hours either before or after the performance. Make your written comments suffice. Use discretion on this Regulation.

9. Ohio adjudicators must belong to OMEA in order to judge. Address: Ohio Music Education Association 1201 Sixteenth St., N. W. Washington 6, D. C.

10. Fees: For all district events fees for adjudicators will be $35.00 per day, $20.00 per half day, plus 7¢ per mile for round trip mileage. Fees for state final Solo-Ensemble, Band, Orchestra, and Chorus events for adjudicators will be $50.00 per day plus 7¢ per mile for round trip mileage. Time after 7 hours is subject to overtime pay at the rate of $5.00 for each half hour or fraction thereof.

11. Judging high school solo events; remember the regulations on scales requirements and memorization.

12. **No adjudicator will be allowed to adjudicate in his own district** (if avoidable).
INSTRUCTIONS TO JUDGES ON SIGHT-READING

1. All bands and orchestras competing for a rating in District or State competition shall sight-read.

2. The sight-reading contest shall be closed to all audience. The Judge is to admit only the chairman and the room assistants.

3. It is the responsibility of the judge to keep the contest on schedule. If necessary, the judge may stop an organization before playing of the selection is completed. This does not effect the rating.

4. Procedure:
   a. Seat organization, and explain procedure.
   b. Distribute the music.
   c. On cue, allow the director two minutes to study score.
   d. On cue, allow an additional two minutes for the director and organization to study parts, count time, sing parts, and discuss composition. The playing of parts is prohibited.
   e. The reading shall be continuous. The director may call out the strain numbers or sing parts. One stop need not necessarily lower the rating.
   f. Collect music.
   g. Complete rating sheet.

SIGHT-READING PROCEDURE FOR SENIOR HIGH CHORUSES (Mixed, Boys, Girls in State Finals only)

Suggested room procedure is as follows:
   a. Seat the organization.
   b. Distribute the music.
   c. Allow the director two minutes to study the score.
   d. Allow an additional two minutes for the director and the organization to study parts, count rhythms, and discuss the composition.
   e. The reading shall be continuous. The director may call out the strain numbers or letters, or sing parts.
   f. Individual part singing not permissible ahead of the choral sight-reading
   g. No rating or suggested rating is to be given.
   h. Collect the music.
   i. Clear the room.

THE SUCCESS OF THE CONTEST LIES IN YOUR HANDS!
THE COMMITTEE WISHES YOU WELL.

S/Competitions Committee
FINALE

Please accept the Competitions Committee's best wishes for very successful competitive events. This Booklet of Rules and Regulations should answer most questions that arise. If not, write or phone Frederick R. Walker, Oakwood High School, Dayton 19, Ohio. The school phone is AXminster 3-1121. Home phone is AXminster 3-9505.

COMPETITIONS COMMITTEE 1960-62

Chairman—FREDERICK R. WALKER
Oakwood High School, Dayton 19

1st Vice-Chairman—CHARLES E. WEST
Troy High School

2nd Vice-Chairman—DANIEL H. BAKER
Linden-McKinley, Columbus 11

Adjudications Chairman—JAMES W. MIDDLETON
Fostoria High School

Band Affairs Chairman—FRANCIS J. MENICHETTI
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Conservatory of Music, Oberlin College

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Board of Education, Cleveland

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Northwest High School, Canal Fulton R. #1
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